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ABSTRACT

This two volume curriculum guide describes an English program for grades eight through twelve. The guide begins with four essays on the teaching of English. The first essay deals with some of the problems of a changing English curriculum; the second discusses goals for the language arts program; the third discusses the teaching of writing in the junior and senior high school; and the fourth discusses simulation games that might be used in the classroom. The second section of the guide presents resource units for each grade level: a unit on communication for grade eight; poetry for grade nine; listening, writing, oral expression, and multimedia for grade ten; interpersonal relationships for grades ten and eleven; and literature for grade twelve. There are three appendixes: (1) a list of supplementary books used in Durham County, (2) procedures for ordering county audio-visual materials, and (3) a bibliography of professional references for the teaching of English. (Author/DI)

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RESOURCES FOR THE TEACHING OF ENGLISH: GRADES 8-12

Durham County Schools

1972

Durham, North Carolina

Volume I

FILMED FROM BEST AVAILABLE COPY

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CS 800 348

FOREWORD

The participants in the three weeks workshop during June 1972 who produced the following materials were primarily interested in developing ideas and approaches which would appeal to the slow student. As a result, the teacher who uses this collection in conjunction with the Durham County Curriculum Guide of 1968 should find himself with a solid foundation from which to launch his instruction.

It is hoped that teachers will not feel that they must use each unit in its entirety; these are resource units and as such are meant to be used selectively, allowing the individual teacher to draw upon the ideas and activities which apply to specific situations.

The authors of these units hope to hear from teachers who use the materials in their classes. Only from an indication of how successful or unsuccessful the materials were will there come any change and improvement.

TABLE OF CONTENTS

Page

Foreword ....

Essays on the Teaching of English:

"Change in the English Curriculum: A Problem for Prognosticators" 1

"Some Thoughts on Communication" 28

"Is 15% of the Time Good Enough - A Look at the Teaching of Writing in the Junior and Senior High School" 40

"Simulation: It's the Name of the Game" 57

Resource Units:

Grade 8:

Annual Outline: Discoveries through Communication (correlation of texts, skills and concepts) 71

A Resource Unit: Discoveries through Communication 86

Grade 9:

Poetry Is Now: A Resource Unit 124

Grade 10:

Potpourri: A Resource Unit in Listening, Writing, Oral Expression and Multimedia 158

Grade 11:

Interpersonal Relationships: A Resource Unit for Tenth and Eleventh Grades 267

Table of Contents Continued Page

Grade 12:

The Individual and Society: A Literature Unit for the Twelfth Grade 324

Appendices:

A List of Supplementary Books in Use in Durham County. 370

Procedures for Ordering County Audio-Visual Materials and Equipment.. 380

Bibliography of Professional References for the teaching of English (available through the County Curriculum Library)................................ 382

Change in the English Curriculum: A Problem for Prognosticators

by

Charles R. Duke

Working with curriculum in any subject field is a bit like trying to predict the weather. We can make the forecast easily enough, but then we may be disappointed as to what really happens. However, the old New England weather prophet had a solution for that problem. He would simply say, "If you don't like the weather, just wait a minute; it's bound to change."

Weather change and curriculum change are somewhat similar in this respect, but one would be hard pressed to measure curriculum change in terms of minutes - years would be a more likely unit of time; still, change does occur. Witness the history of curriculum development in English education since the turn of the century.

According to James E. Miller, four general stages have occurred since 1900 in the development of the English curriculum in American secondary schools.[1] First came the authoritarian stage, appearing about the turn of the century and placing its emphasis upon rote learning; prescriptive grammar with its focus on Latinate constructions and rules formed the body of language learning while

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1.

literature was treated as a sacred artifact to be admired only from a distance. The second stage was marked by the appearance of the progressive era in education, often attributed solely to John Dewey; in actuality much of what happened in the progressive era did Dewey's philosophy a great disservice by not fully comprehending what his vision encompassed. The progressive era, falling about the 1920's and 1930's, emphasized social and life adjustment. English educators knew that language was an important part of a student's life so they helped to make the classroom a place where language could be explored in terms of its function in everyday society; unfortunately this emphasis tended to rely upon such practices as proper telephone etiquette and the social amenities involved in asking for a date. Ignored almost completely was the growth of literary imagination, and academic content at times seemed to disappear completely.

But Sputnik launched itself over the horizon in 1957 and the shock waves were felt around the academic world. How was it possible that Americans had not achieved this scientific first? What was wrong with the educational system that it had not produced enough competent scientists? In the true tradition of American educational development, the ever present pendulum swung madly to the opposite end of the spectrum and academic discipline became the key words. New mathematics, new physics, new English - everything must be new and the emphasis must be placed on content mastery. We were socially adjusted but not intellectually adjusted - the weakness must be overcome.

Intellectual grouping, streaming, or tracking, became fashionable. Scholars from institutions of higher learning were called in as consultants. Studies such as James Conant's The Education of American Teachers (1963) and The American High School Today (1964) helped to alert the public and create a demand for massive inputs of federal funds and the development of new learning materials. The new English along with the "new" subjects was to become an academic reality. Advanced placement programs appeared and great emphasis was placed on college preparation. "We will not be left behind" seemed to be the educational rallying cry; textbooks, curriculum studies and special project centers sprang into being almost overnight. We would show the world who was intellectually capable.

In 1960, Jerome Bruner in The Process of Education suggested that certain principles should be incorporated into any curriculum development.[2]

1. What is taught ought to be worth teaching.

2. Repetition and accumulation of facts do not constitute a satisfactory curriculum in any subject.

3. The inductive or discovery method must be fostered in the classroom.

4. The child's intuitive powers must be developed in his school experiences.

5. Media and technological advances must be used appropriately in the classroom to allow the teacher to accomplish more effectively his task as communicator, model, and identifier.

In the 1970's we are still attempting to use Bruner's principles. In some cases we are doing quite well - repetition within the curriculum is gradually disappearing; more emphasis is being placed on individualization of instruction so the student has the opportunity to develop his own learning approach; we also are beginning to understand more fully what it means to live in a technological age and how that technology can be used to aid education. Some, but not enough of us, have shifted from what McLuhan called the "rear view mirror" approach to education to a more direct and frontal approach. We cannot always see around the bend in the road, but we are learning to drive with greater skill and to anticipate more quickly what we may be called upon to do.

In 1965 the NCTE Task Force on Teaching English to the Disadvantaged told English educators that more attention had to be paid to the less academically talented.

Among the Task Force's recommendations which have had the most impact are the following;

1. Children should operate in the dialect of their community at the lower levels of elementary school education. Direct instruction in the use of standard informal English should be started no earlier than the intermediate elementary grades.

2. Greater stress is to be placed on oral language in all aspects of language instruction for the disadvantaged at all levels of education, from preschool through adult.

3. At all levels of instruction, the English curriculum for the disadvantaged student should include appropriate imaginative literature, chosen and presented with these students in mind.3

The controversy over dialect and usage continues to rage in journals and conferences, but slowly more attention is being paid to how we relate to each other in our language communication. Publishers and writers are giving us materials which help the teacher cope with a variety of language abilities and backgrounds. More and more emphasis is being placed on the uses of language and less on the study of language as simply a study in itself.

Still, we need more than a few up-dated chapters in textbooks covering the history of the English language and the uses of advertising to develop linguistic sophistication in our students. The inductive approach to language study is promising, but far too few of the present generation of English teachers were trained to use the inductive approach in teaching, much less in their own learning. Teacher education institutions must begin to shift the focus of their programs rapidly to encompass the changes in the schools; only in this way will real progress become noticeable. But the public needs to be educated as well. In a sense it is unfortunate that we do not have another Sputnik to launch our campaign for change in English education and yet perhaps the lack of such an external force will cause us to present our proposals more thoughtfully and to engage in more meaningful communication with the public about what is needed.

And so where are we? Gradually we have absorbed those programs of the 1960's and our curriculum guides reflect the academic emphasis. But now we have a student population which no longer has the values or the interests of the sixties. It appears time for another change. So far not too much has been done because we have just finished selling the public on how important an academically oriented education is; but here and there we can hear voices saying that perhaps we have over-reacted again.

For example, a number of questions emerged from the Anglo-American Conference on the Teaching and Learning of English held in 1966. British and American educators gathered to compare and contrast their ideas about English education. Some of the questions suggested that a shift in philosophy was beginning to occur. Why divorce the student from his learnings? Why are we not stressing his response and his involvement in what he reads, writes, speaks, and acts? Is it so important that a student learn all about a piece of literature? Why is it not equally important that he consider how that piece of literature affects him, fits into his life and gives him insight into his relationships with other human beings? Is it so important that he write in such a way that he pleases only his teacher? Is the teacher really the important audience? What is communication anyway? How does it affect writer/speaker, listener/reader? What is the relationship of language to life? Is there really only one grammar? Is it important for all students to know the rules of grammar? And why is it that people speak differently from each other? Should all students be taught the same way? Is the intellectual experience enriched by having all the same type of students in the same class?

No definitive answers were reached for the above questions but certain guiding principles did come from the Conference which seem to be having some effect on the direction of curriculum development. The participants at the Conference agreed that the following eleven points should be seriously considered as we go about the work of making our English curriculum appropriate for the seventies.[4]

1. The centrality of the pupil's exploring, extending, and shaping experiences in the English classroom.

2. The urgency of developing classroom approaches stressing the vital, creative, dramatic involvement of children and young people in language experiences.

3. The importance of directing more attention to speaking and listening experiences for all pupils at all levels, particularly those experiences which involve vigorous interaction among children.

4. The wisdom of providing young people at all levels with significant opportunities for the creative uses of language: creative dramatics, imaginative writing, improvisation, role playing, and similar activities.

5. The significance of rich literary experiences in the educative process and the importance of teachers of English restudying particular selections to determine their appropriateness for readers at different levels.

6. The need to overcome the restrictiveness of rigid patterns of "grouping" or "streaming" which limit the linguistic environment in which boys and girls learn English and which tend to inhibit language development.

7. The need to negate the limiting, often stultifying, impact of examination patterns which direct attention of both teachers and pupils to aspects of English which are at best superficial and often misleading.

8. The compelling urgency of improving the conditions under which English is taught in the schools: the need for more books and libraries, for better equipment, for reasonable class size, for a classroom

environment which will make good teaching possible.

9. The importance of teachers of English at all levels informing themselves about the results of pertinent scholarship and research so that their classroom approaches may be guided accordingly.
10. The need for radical reform in programs of teacher education, both preservice and inservice.
11. The importance of educating the public on what is meant by good English and what is meant by good English teaching.

These principles are being scrutinized by advocates of a more humanitarian approach to the teaching of English. Although not always clear yet in their proposals or their claims, the English humanists, as we shall call them, suggest a definite shift in focus is coming. In some instances literature is being placed at the center of the curriculum to develop the imagination. In other cases, oral expression and drama are the focal points around which all development in English is built. Individuals such as John Dixon, James Moffett, James Miller, Daniel Fader and others are cited more and more often. Practically speaking, these people have been listening to the winds of change in education which have been championed by such individuals as Jonathan Kozol, James Herndon, Herbert Kohl, Charles Silberman and others.

The programs and ideas are beginning to appear. No longer is there so much concentration upon the idea that

English is a single subject all by itself. In an address to the fall conference of the New England Association of teachers in September 1968, Arthur Daigon tried to explain what was happening:[5]

> English is anything, yes anything, that requires disciplined employment of the language, for speaker, or writer, or reader, or listening. To claim the valid domain of our subject is English itself, is, to me, absurd, for certainly we must English about something.
>
> Our real problem, then, ... is to find those somethings to English about. These somethings are the pivotal ideas, issues, interests, and concerns, important and interesting or potentially important and interesting, to adolescents. Further, these pivotal ideas, issues, interests, and concerns should lend themselves to exploration through the reading of novels, plays, poems, short stories (old and new, easy and difficult), newspapers and magazines, through viewing films and television, through listening to tapes and records, through in-school and out-of-school experiences, through individual, group, and whole class activities. These ideas, issues, interests, and concerns should permit oral and written reporting, debates, discussion, and interdisciplinary involvement.

Dangers exist in change, of course; too often we find teachers of English, as well as teachers of other disciplines, charging ahead with new ideas or climbing onto a bandwagon without seriously considering what effects these changes will have on their teaching, as well as their relationships involving students, administrators, parents and taxpayers. We can, of course, hide our heads in the sand like the ostriches, but the problems will still be there when we come out of hiding. Better to face them, to prepare solutions, to educate for change than to get caught, as we have so many times, unprepared to cope with what is happening in the world outside the classroom. The two worlds - the classroom one and the external one - should become more closely intertwined. Presumably they are moving in that direction if we can judge from recent articles in professional journals with titles such as "Hook-up, Plug-In, Connect: Relevancy Is All," "Toward Media Competency," "An Integrated Approach to the Teaching of Film and Literature," "Linguistics and the Pursuit of Relevance," and many others. The word "relevance" keeps reappearing in the professional literature but there can be little "relevance of meaning" until there comes a "relevance in attitude."

Perhaps the greatest tasks facing the English educator in the 1970's are one of attitude and educating for change in those attitudes. James Squire has addressed himself to these problems and suggests several "stances" which he feels must be adopted by the English teacher if meaningful change is to appear in the English curriculum of the seventies.[6]

First must come an understanding that the curricular proposals now appearing with increasing regularity are not ones which call for a rejection of subject learning. What they call for is a realization that subject learning must involve the full development of the human personality. It is no longer adequate to simply study and the works of Hawthorne because they are by Hawthorne; more important is how the student feels about Hawthorne and his work after he finishes reading. Two key titles which came from the Anglo-American Conference suggest this shift: The Uses of English by Herbert Muller (1967) and Growth Through English by John Dixon (1967). These two works are subject to the personal opinions of their authors, but they offer a key to the way educators are looking at English today - just what are the uses of English? And just how can the student obtain growth through his exposure to and involvement in English? What we need is a response-centered curriculum, not one of structure, genre or history, although all those aspects play a part in the responsive curriculum.

A second shift of attitude must come in our approach to the uses of language; we have failed to keep our curriculum abreast of what we currently know about the processes of language learning. We now know that children learn to take command of language in general patterns or classes of words, not by isolated word groups. By the age of three, children have an innate or intuitive sense of basic grammar including control of most of the basic sentence patterns that they will use later in adult life. By the time the child enters the elementary classroom he has mastered the essential grammar of his language, at least in the spontaneous and oral language of everyday usage. What remains for the school is to provide him with sufficient opportunities to extend his vocabulary and to refine his control of language. Repetitive drills and work sheets are not the main answer. Experiences which call for personal language involvement and experimentation are. These experiences can be built into the curriculum if teachers are convinced of their usefulness in promoting linguistic development.

And finally we must re-examine our entire concept of using time in the classroom. Just how important is teacher/pupil contact? Is it vital that every student and every class have the same amount of exposure? We have operated for some time under the assumption that the number of teacher/pupil contact hours somehow parallels the quality of education being given. Perhaps we have retained this belief because we have assumed also that teaching content is the most important job of the teacher. However, serious consideration is now being given to teaching the method of content - the perspective, the approaches, the conceptual and procedural grasp of a discipline that will remain long after Evangeline and Silas Marner have gone to a welldeserved rest.

These stances will call for changes in teaching approaches as well. More discussion, more experimentation, more inquiry and discovery - these will be the key emphases in the curriculum structure of the seventies. Less rote absorption of ideas and straight factual knowledge will lead to more seminar type discussion with teachers and students sharing the leadership roles equally; more group projects with students again acting as resources, catalysts and leaders; more tutorial supervision for individuals, reaching toward the ideal individualized instruction approach which we have heard so much about and yet seen so little in practice. And finally, more independent study that is actually independent, and that is actually study.

Naturally, none of these changes in curriculum content or approach will occur instantaneously. But they will come. Look at the signs on the horizon. One of the most promising harbingers of change in English teaching has come with the proliferation of the multiple elective, phase elective, or mini-course programs. These involve the use of many nine or eighteen weeks courses, quite similar to the college elective system, from which students select their year's program of studies. Benefits from this approach include increased student involvement in planning the curriculum, greater and more effective use of teacher talents - instructors can develop specialties or draw upon specialized backgrounds-and a greater focus in the learning process.

Most of these programs begin by (1) determining the range of talent and abilities which exist within an English department; (2) inviting students to participate in the planning of the courses to be offered; (3) reviewing appropriate research in the field, and (4) involving the community of parents, industry and business as well as institutions of higher learning to indicate what English training they feel is essential at the secondary school level.[7]

Various kinds of combinations are possible within the elective format. Some courses can easily become interdisciplinary; others can go to a large group format, complete with lecture presentations and then small group discussion. Other courses can become almost exclusively independent study, and with still others, the use of LAP's (Learning Activity Packages) means that the student works at his own pace and ability with the aid of the teacher in a tutorial type situation.

Teachers should be aware, however, that even the elective program has its drawbacks. Fragmentation easily occurs and basic skills are often neglected in favor of a very specialized and narrow focus on subject matter. Teachers sometimes assume that because they are giving an elective in speech, elements of writing and reading are not important; however, if each teacher happens to adopt this attitude - and it has happened on occasion - then the student is worse off than he was in the beginning. The tendency toward nine weeks or eighteen weeks of instruction in the elective encourages heavy emphasis on content and tends to rigidify the format of the class. If one offers the "History of the English Novel" in nine weeks, he is faced with a monumental task that may well overwhelm both teacher and students. On the other hand, electives such as "Rock Lyrics in Literature" can, unless handled skillfully, degenerate into "play the record" and "groove to the sound" sessions.[8]

Some multiple elective programs such as the APEX one in Trenton, Michigan, have been in existence for several years and are enjoying considerable success. Student response is very good and teachers feel that their talents are being used more effectively and more meaningfully.[9]

Another indication of change can be found in the appearance of film courses. Movies have been with us for some time but education has chosen to ignore them; only recently have English educators begun to take notice of the fact that most students are quite accomplished film burfs. Unfortunately, teachers are not. It has taken some time for English teachers to accept the idea that there may be a language of film and that a comparison/contrast study of film and literature could be within the legitimate province of the English class. In some cases the bandwagon syndrome has taken over and some incredibly bad teaching of film has occurred, mainly because the students and teachers involved did not fully comprehend the role of the medium. Gradually more sophistication is appearing and some excellent institutes have been held to acquaint teachers with film criticism as well as the mechanics of filmmaking and how the two may be incorporated into class work. Film companies are aware of the great market available in the educational field and catalogues abound which list short films suitable for many subject fields.[10]

Money, of course, has been cited frequently as the major block to the use of more media in the English class. It is true that a teacher faces the problem of selecting judiciously and remaining within his budget. However, most schools can afford at least one or two movie cameras and if not, inexpensive cameras to make slide/tape essays can be substituted. Students who participate in film-making learn not only about film but also about writing, organizing, focusing, editing, and cooperating.

Although it may be too soon to make a final judgment, the uses of film seem to offer a wide range of possibilities for opening up the traditional English curriculum. Stories, poems, dramas, essays - all the forms of literature and writing can be represented or enhanced through film; even a type of exposition can be developed via film commentary. All of this is very much English oriented.[11]

Still a further indication of change comes in the field of writing. With the appearance of such books as Ken Macrorie's Uptaught[12] and the materials of the Northwestern University Project English Center, we see a definite trend in the teaching of writing. Macrorie's approach is based almost exclusively on experience oriented writing; the student writes from what he has experienced and very little emphasis is placed on the formal learning of rhetorical principles. The student creates, explores, and determines his audience, subject and approach. He then refines and evaluates through group criticism. The teacher ceases to occupy such a central role in the writing process because peer criticism becomes as important if not more important than that of the teacher. Much free writing is done where no limitation is placed upon the topic. Gradually the student learns to focus his writing through guidance from his peers and the teachers; as this occurs he becomes more prepared to explore his experiences in depth.

The Northwestern materials[13] debunk the four conventional forms of discourse (narration, description, exposition and argumentation) and instead substitute a suggested outline based on "the purpose of the author, the audience to which the writing is addressed, the subject matter of the paper, the degree of objectivity of the author, or the organizational type of paper." The Northwestern Curriculum also outlines nine steps which most writers seem to follow; these include five Pre-writing Steps: analyzing the writing assignment, searching for a paper idea, examining one's knowledge of the selected topic, gathering information, and organizing the paper. The sixth step, writing the paper, then leads to the final three Post Writing Steps of revision, copying and proofreading, and then conferring with the editor about the product.

Both the Macrorie and the Northwestern approach put much more emphasis on student involvement in the writing process than has been the custom. The student does more of the determining of what will be written, for what purpose it will be written, how it will be written, and for whom it will be written. Both approaches see the teacher's role in composition as one of "setting up an atmosphere in the classroom and an attitude towards language and writing which encourage students to try to include, in their writing, some of the lively, accurate words, the complex grammatical structures, and the relatively sophisticated sentence patterns that they use more or less regularly and easily in their talking."[16]

Many writing programs are using the writing laboratory approach because English teachers are realizing that the conventional classroom approach to teaching writing does not provide the best environment for learning or practicing the art of composition. Hence writing workshops are featured as part of the student's experience in English. The workshop offers him many opportunities to observe and to report in his writing. Here he works at his own pace, conferring with his peers and with his teacher as he desires, but retaining solitude when it is needed.

The major emphasis in writing, then, is upon the process of writing, not the final product. The focus of the composition class has shifted from emphasis on correctness and mastery of formal rhetorical devices to more personal and creative writing. Red pencils and impersonal symbols are set aside in an effort to convince students that writing is a part of their real lives, not simply another subject divorced from experience.[15]

Language also comes in for its share of change. Slowly but surely the traditional grammar texts of rules and drills are being replaced with ones that emphasize the uses of language in various situations. Studies of dialect, levels of usage, word forms and derivation, semantic implications of language use and of the entire role of language behavior are becoming more common. Students are asked to draw from their direct experience for language study. Adventurous teachers involve students in analyses of speech communities and exchanges of usage notes with students from other sections of the country; others ask their secondary school students to study the language patterns and development of younger children and to draw conclusions about how language is formed.

More and more emphasis is being placed on oral communication and its effects on listener and speaker. Creative dramatics is used to foster awareness of body language, of interaction among speakers and of interpretation of language and literature.

Formal grammar study is reserved for academically inclined students who wish a deeper knowledge of their language's structure. But most students receive instruction in basic sentence patterns and transformations; this instruction is spaced over a period of time and in less concentrated form than has been the practice. Much of the language instruction is incorporated into writing and speaking experiences where the practical applications can be seen and heard.[16]

English teachers have always seemed to reserve literature study as their first love. Probably no other aspect of the English curriculum has been given so much attention. Ranging from the chronological to the thematic, the study of literature has undergone a number of changes over the years. But most obvious by its absence has been the attention paid to student response to literature. Louise Rosenblatt in Literature As Exploration, first published in 1938 and recently up-dated in 1968, tried to make teachers of English aware of the need for student involvement in reading. However, the New Criticism movement came along and overshadowed much of what she advocated. Now English teachers are beginning to discover that what Rosenblatt had to say in Literature As Exploration is very appropriate for the kinds of students in secondary schools today.[17]

At times English teachers become so delighted with the analysis of literature that they lose sight of the fact that many students do not have sufficient background or interest to share such enthusiasm; and they are not likely to get it by examining every symbol in an Emily Dickinson poem or a James Joyce novel. Experience is important in the act of reading and the thrust in the literature curriculum today is toward reaching into that experiential background of the child to touch a responsive chord; once a response is established, a process of building reader interest can begin. But to accomplish this, the English teacher must be aware not only of the literary giants of his own schooling but also of the contemporary offerings in adolescent literature. Most English teachers have not had courses in adolescent literature and so they fail to realize that many students may have to proceed through experiences with mysteries, science fiction, romance and hot rod stories before they can begin to cope with more advanced works. And contrary to popular belief, some excellent literary works are available in adolescent literature which allow the English teacher to introduce his students to many of the important aspects of literary study. Programs such as Daniel Fader's Hooked On Books (1968)[18] and his more recent account of trying to put a program into effect - The Naked Children (1971)[19] - suggest that in many cases the curriculum has ignored the changing needs and interests of students in literature.[20]

Slowly, however, English teachers are becoming aware of the offerings in adolescent literature and are also recognizing the need for magazines and newspapers in the English classroom. These media are important to the lives of students just as television and movies are. We have not done a very good job of using magazines and newspapers because we have dismissed them as inferior literature and not worthy of teaching time. But this is the literature read by millions of people, many times with an astonishing degree of misunderstanding. Curriculum change has to consider such things, particularly when a large percentage of the population has extreme difficulty in simply reading the average newspaper or magazine. Shakespeare, Hardy, and Faulkner may have to wait awhile. We have to develop some readers first.

Innovation and curriculum change come slowly to education. Along with them must come judgment, evaluation and vision. But if we are to shed the rear view mirror image which persists in English education, we must direct our eyes to the front, face the increasing pace of change in our world and work diligently to develop curricular formats which will enable our students to face the world they must live in with increasing confidence and skill. Past concerns must make way for present and future needs.[21]

Notes

[1] James E. Miller, Jr., "Literature in the Revitalized Curriculum," *NASSP Bulletin*, LI (April 1967), pp. 25-29.

[2] Jerome Bruner, *The Process of Education*, Cambridge, Massachusetts: Harvard University Press, 1960.

[3] Richard Corbin, Muriel Crosby, and the NCTE Task Force on Teaching English to the Disadvantaged, *Language Programs for the Disadvantaged* (Champaign, Illinois: National Council of Teachers of English, 1965), pp. 271-278.

[4] See Albert H. Marckwardt, "The Dartmouth Seminar." *NASSP Bulletin*, LI (April 1967), pp. 104-105.

[5] Arthur Daigon, "The Curriculum Game," *Challenge and Change in the Teaching of English*, ed. Arthur Daigon and Ronald T. LaConte (Boston: Allyn and Bacon, Inc., 1971), pp. 21-22.

[6] James R. Squire, "Excellence, Innovation, and the Transformation of the English Curriculum, "*Teaching English in Today's High Schools*, 2nd ed., ed. Dwight L. Burton and John S. Simmons (New York: Holt, Rinehart and Winston, Inc., 1970), pp. 1-11.

[7] R. Baird Shuman, "Multiple Electives and the English Curriculum," *Virginia English Bulletin*, XXI (Winter 1971), pp. 3-8; entire issue is devoted to a discussion of multiple elective programs.

[8] Roger J. Fitzgerald, "The New Supermarket: A 'Dystopian' View of English Electives," *English Journal*, LXI, (April 1972), pp. 536-549.

[9] A special bibliography on multiple elective programs has been prepared by NCTE/ERIC and is current through August 1970; a copy of the bibliography may be obtained by writing NCTE/ERIC, 1111 Kenyon Road, Urbana, Illinois 61801.

[10] William Kuhns, *Themes, Short Films for Discussion* (1968), and *Supplement One* (1969) Dayton, Ohio; Geo. A. Pflaum, Publisher.

[11] Many articles have appeared in the *English Journal* and *Media and Methods* which give excellent information about film in the English class. Two particularly good sources are an article by Paul Carrico, "Student Filmmaking Why & How," *Media and Methods* (November 1969), pp. 41-45, 72-74, and W. Victor Whatton, ed., *The Uses of Film in the Teaching of English*, Toronto, Ontario: Ontario Institute for Studies in Education, 1971; available through NCTE.

[12] Ken Macrorie, *Uptaught*, New York: Hayden Book Company, Inc., 1970; see also Macrorie's *Writing to Be Read* (1968) and Telling Writing (1970).

[13] "Introduction" to *Lessons in Composition for High Schools* prepared by the Northwestern Curriculum Study Center in English and distributed to NDEA Institutes in 1967, pp. 2 ff. See also Michael F. Shugrue, *English in a Decade of Change* (New York: Western Publishing Company, Inc., 1968), pp. 70-73, for discussion of the Northwestern University material.

[14] *Ibid.*

[15] See Donald Murrary, *A Writer Teaches Writing* (Boston: Houghton Mifflin and Company, 1968) for ways of using the laboratory method in teaching writing.

[16] See Jean Malstrom and Janice Lee, *Teaching English Linguistically* (New York: Appleton-Century-Crofts, 1971), for examples.

[17] Louise Rosenblatt, Literature as Exploration, 2nd ed. New York: Noble and Noble Publishers, Inc., 1968.

[18] Daniel Fader, Hooked on Books: Program and Proof, New York: Berkeley Publishing Corporation, 1968.

[19] Daniel Fader, The Naked Children, New York; Macmillan Company, 1971.

[20] See Barrett John Mandel, Literature and the English Department (Champaign, Illinois: National Council of Teachers of English, 1970) for a viewpoint on changes which are appearing on the college level in the teaching of English; much of what he has to say is appropriate for the secondary level as well.

[21] See Edmund J. Farrell, Deciding the Future: A Forecast of Responsibilities of Secondary Teachers of English, 1970-2000 AD (Urbana, Illinois: National Council of Teachers of English, 1971) for further prognostications.

Some Thoughts on Communication

by

Larry Tucker

We get too concerned about the teaching of grammar; for most of us, grammar is a dirty word that we use when we are angry at students or when we want to keep them busy and can't think of anything better to do. Of course, we worry about what grammar to teach, and we become indoctrinated with the latest thinking and the latest content. But let us try to step outside the confines of grammar and talk about some things which are equally as important.

First, consider our attitude toward how we handle our instruction in the classroom. We have some set ideas about what our subject matter is and if we have taken time to try to define English we know what a difficult task that can be. The Uses of English by Herbert Muller[1] or Growth Through English by John Dixon,[2] both of which came from the Anglo-American Conference on the Teaching of English held at Dartmouth College, illustrates that other educators have struggled with defining English and haven't come up with any clear definitions either.

Still, everyone has an idea of what English is. If we had the time we could play that old game - you know the

(Mr. Tucker is language arts consultant for the North Carolina State Department of Education) one where the fellow on the end whispers in his neighbor's ear what English is; the neighbor passes it on to the next person and so on until the message gets to the other end of the line. The result rarely resembles the original message.

Parents have their very specific ideas as to what English is and so do students. North Carolina just had a new adoption in grades 1-8 and my daughter, who just finished the third grade, was given the opportunity to help select the textbooks for use in grades 1-6. She upset me because she chose the most traditional book in the lot. I asked her why, thinking that as a third grader she could not possibly be indoctrinated already. But she replied, "Well, it was just like the book we've always had." She was right, and it is the same attitude many teachers have when called upon to select a text; they are comfortable with the familiar and they know there will be no radical departure from the old ways of doing things. So even as early as the third grade, opinions are being formed as to what English is.

But let us test your thinking and your feelings about what English is by using a portion of a language inquiry. A few years ago at the University of Illinois, Ellen A. Frogner devised one hundred statements about English to determine teachers' attitudes towards the subject. Take a look at these statements and reply to each in terms of whether you agree with the statement, disagree with it, moderately agree, or have no reaction at all. (The following are ten of the statements which Mr. Tucker used with the group).

1. Teachers should insist on formal English in the classroom, both in speaking and writing.
2. The signs saying DRIVE SLOW should be corrected to read DRIVE SLOWLY.
3. A native speaker of English has an operational knowledge of his language without instruction in it.
4. A college student made the following comment to his friend: "If the time was longer between quarters, I'd go down to Florida or somewhere." He should have used were instead of was in the if clause.
5. Verbless sentences are frequently effective in descriptive writing.
6. An outline written according to a standard form is a prerequisite to the successful writing of an essay.
7. One looks in vain for order in English spelling.
8. People who speak differently from the majority follow some pattern of regularity in the English language.
9. A student who thinks independently would be skeptical about the common textbook definition "A noun is a word that names."
10. Even though "It's me" is accepted in informal English, the expression "It is I" is really right.

As I have indicated, I do not want to talk about grammar specifically, but I do want to work with language. I am always appalled that English teachers do not read. It is disgraceful for English teachers to say, "I don't have time to read the newspaper; I don't have time to watch television." Frankly, I don't see how it is possible to teach English today unless one does these two things. They are the means for keeping a person aware of what is going on, for allowing him to talk to other people, and for helping him to sound somewhat intelligent when he is talking about the uses of language in the world.

It must be understood that grammar is not to be shunted aside. Grammar has a specific place in the curriculum for specific types of students. But there are some things in language study which are more important for many students-such things as reading a newspaper or magazine wisely or viewing television with critical appreciation. Why is the latter so important? By the time the average male dies, he will have spent nine years of his entire life watching television. Think about that. A four or five year old child has already had more instructional time from television than the average person going to get an undergraduate degree in a four year college. The average home-owner's television is on seven hours a day; multiply that figure by the number of homes with television sets in the United

States and you will begin to see why television is an important factor in communication study. Couple this with the fact that the average American watches television six hours a day and you have an even clearer indication of why the English teacher should spend some time with this medium.

But our major concern today is language. The following applications and concepts illustrate how classroom activities can be designed to help students comprehend certain principles of language behavior. These examples have been taken from the ninth grade level of the Dynamics of Language series by Allan F. Glatthorn, Charles W. Kreidler and Ernest J. Heiman (D.C. Heath and Company, 1971).

Applications

1. Collect from a current newspaper or magazine at least, three examples of messages that do not seem trustworthy because of the speaker's doubtful qualifications or probably bias. Be prepared to explain your reactions.
2. Collect several advertisements in which each stated purpose seems to conceal some real purpose. Be prepared to explain the concealed purpose.

Concept

The first step in becoming a perceptive communication-receiver is to examine critically the communication situation, the message-sender, the purpose, the occasion, and the medium.

Applications

1. Select something you own that you might like to

sell. List all the objective facts that describe it. Write an ad that makes that possession sound very desirable; then write another ad that makes it sound undesirable.

2. Clip a news article from a magazine or newspaper. Underline all the words in the article, excluding quoted comments, that imply someone's judgment or opinion.

Concept

A report is an objective, verifiable statement about something in the real world.

New materials are coming out every day that feature good language activities. Look for them; use them. The new text-books on the market are becoming better although they still fall short of what we would like to see. Auxiliary types of materials also are improved.

What we need in the English curriculum is more of what James Moffett talks about in The Student-Centered Language Arts Curriculum, K-13.[3] We need to provide more opportunities for students to work with, play with and deal with their language. It will be difficult for students to remain as passive by-standers if those opportunities exist.

Let us now talk about what is happening in North Carolina, primarily in grades 9-12. Durham County has begun to move toward a curriculum structure that is built around short elective courses. This trend is appearing all over North Carolina and the nation in most subject areas. Right now about 25% of the schools in this state are involved, or will be involved, in programs of this nature; requests keep coming in for information about the elective system.

The movement toward the elective format is an attempt to develop a more individualized kind of program and in this way to move toward breaking the lock-step pattern of learning. The one precaution is that we should not develop a collection of short courses in English which have little resemblance to each other. At the present time there is a tendency in this direction and the result is chaotic. A definite need exists for some focus to hold these courses together; that focus might be the area of literature, or it might be grammar, or possibly composition. One element that seems central to all English courses and which might work well as a combining force is communication. Everything we do in English is related in some way to communication.

Not enough research exists yet to determine the effects of short course formats on students and overall patterns of learning. But scattered pieces of evidence are beginning to appear. My favorite example is a school in the far southwestern part of North Carolina. Last year at the end of the first nine weeks reporting period in this school, they failed 20% of their students in English. That figure sounds high, but strangely enough it is very close to the state average of students who fail English every marking period. This year the school went into the short course format after a year of study; in the first nine weeks marking period, they failed exactly five students in English, grades 9-12. Although not good research, this example does suggest that for some reason, either on the teachers' part, the students' part or the curriculum's part, something held down that large number of failures. Faculty at the school attributed the success to two things: the new structure in the curriculum and the changed attitudes of teachers and students.

As schools move to develop new structures in curriculum, they also must change their methods in the classroom, and that is where the secret of success lies. Simply changing from one curriculum structure to another will not work. If everyone relies on such change to do the job, programs will collapse within two years. But if attitudes and methods change, then success can occur. Teachers are trying to develop more individualization of instruction; large groups still exist and should, but coupled with the format, teachers are setting up multiple situations for learners to explore on their own. The dictatorial direction in learning is dying.

These changes will eventually move into the junior high and the middle school. At least two systems in the state have received federal funds to begin programs in grades 7-9. Actually the changes we have been talking about should have begun at this early level. We talk about the junior high age as being one of exploration, yet on the whole we find the most rigidly structured programs on that level. We need to break the lock-step pattern here as well and perhaps the move toward the short course format will help to accomplish that.

Another trend appearing in the state is the movement away from the single textbook. Paperbacks are abundant, of course, but we have courses in English in this state which have no textbooks. No appropriate materials are available for these courses, most of which are in occupational education, so multiple materials are used.

Corresponding with this trend is an attempt to do more in terms of occupational education, particularly in the English classroom. Again the short courses lend themselves to this development because establishing a short course with an occupational overtone is not difficult. We can continue our business English or vocational English courses, but we must be careful that we don't spend all our students' time in filling out application forms. Some more valuable activities are available. For instance, if teachers took a week and visited industries and businesses in their area and asked them specifically what kinds of writing their employees have to do, some worthwhile ideas might be obtained. The business community has always told English teachers that employees cannot spell or write. That is not specific enough. We need to know what special types of writing must be done, the kinds of forms used, the types of questions asked, the manuals that must be read, the vocabulary that will be used. From information like this, teachers can begin to develop their own materials.

A move toward more occupational education is long overdue. Perhaps the 80% figure being tossed around these days is a bit high, but certainly a large proportion of our students do not go on to four year institutions of learning. We owe it to these people to try to develop activities, units and courses which will be more closely related to what the present and future needs of these people are.

One final trend needs to be mentioned; this is the increasing use of media in the classroom. If you have read the English Journal in the last six or seven months you know that much is happening in this field. You can write to Kodak in Rochester, New York, and they will send you free materials dealing with visual literacy. This is a new aspect of communication which we have not thought about very much. But visual literacy is becoming a part of our literature, language and composition programs. We must begin to educate ourselves in the uses of media.

It is a good time to be teaching, at least as far as English content and methodology are concerned; it may not be the best time as far as student discipline and student reaction are concerned; but these are part of a phase that will pass. English has been a subject in decline for a long time, but within the last three or four years it appears that we have begun the long climb back to the top. The turn-about is long overdue and it comes at an appropriate time. North Carolina apparently will move toward dropping its graduation requirement of four years of English. Will English, on its own for the first time, be strong enough to attract and hold students? On the basis of what is happening in our English programs throughout the state I would have to say that English will survive. We have the potential for some exciting developments in English education in the next decade if we prepare for them now.

Notes

[1] Herbert Muller, *The Uses of English*. New York: Holt, Rinehart and Winston, Inc., 1967.

[2] John Dixon, *Growth through English*. Reading, England: National Association for the Teaching of English, 1967.

[3] James Moffett, *A Student-Centered Language Arts Curriculum, K-13; A Handbook for Teachers*. Atlanta: Houghton Mifflin Company, 1968.

Is 15% of the Time Good Enough - A Look at the Teaching of Writing in the Junior and Senior High School

by

Charles R. Duke

Most English teachers have heard the complaint from the public - "Why can't Johnny read?" But Johnny has more problems than just being unable to read - he can't write either. When you add to this the fact that he is offered very little opportunity to express himself orally, we can begin to understand why today's student seems so inarticulate.

The area of writing has been overlooked for some time. A study done by Squire and Applebee indicated that only fifteen per cent of the instructional time in the English class is devoted to writing.[1] Teachers, when asked about this, suggested that writing was one of the areas in which they felt the least qualified to teach. A survey of the undergraduate preparation of English teachers reveals that the majority usually have had only one or two courses in writing and that only about twenty-five per cent of these same teachers have taken post graduate courses in writing.[2]

Due to poor and antiquated preparation of teachers in this area of English, most of the teaching of writing which occurs in schools today is governed by adherence to certain myths. Donald Murray in The Writer Teaches Writing lists ten such myths which he feels impede the progress of change in writing instruction.[3]

1. Correct usage comes first.
2. Each student paper must be corrected by the teacher.
3. Students should write a few papers but write them well.
4. Students do not want to write.
5. A good reader will become a good writer.
6. The best subject is a literary subject.
7. Grade levels are significant in teaching writing.
8. Students learn by imitating models of great writing.
9. You can teach writing by talking.
10. You can't teach writing.

Although no extensive research can be found to support these beliefs, they remain firmly entrenched in most high school writing programs. What writing instruction does occur is error-oriented, and little attention is paid to process or continuous development. A student is given an assignment which is often poorly worded and thrown at him as the bell rings for the end of the class period. He struggles with the topic overnight and turns in something the next day. If he is fortunate, he will receive the paper back in a few days, usually covered with scarlet symbols and cryptic comments. Another assignment is given; the procedure is repeated. Seldom does the student have the time to work with an idea, to test it on a variety of audiences or to receive helpful commentary and discussion. Small wonder, then, that most students become cynical about writing and look at it as a torture just one step short of conjugating Latin verbs.

But most of the problems in writing are brought on by the teachers themselves. Their negative attitudes and basic insecurity about writing - many English teachers are poor writers themselves - are easily discovered by students. Often the concentration upon error-weeding in which many teachers engage is merely an indication of their inability to communicate with the student about his problems and ideas. It is also an indication of the teacher's selfish denial of each student's creative expression.

What comprises the process of writing is ignored. Teachers overlook the many aspects of writing which must be involved whenever one decides to express himself in printed form. Asking a student to write an essay on the use of symbols in a short story by Hawthorne, for example, presents a very difficult task for the individual.

Not only must he be able to apply critical reading skills - a task that overwhelms many students - but also he must bring to bear many skills in writing. Bruce Miller in an article entitled "On Composition as Art" suggests what some of these problems may include:

> When we ask a student to write an essay ...., we are asking very much from him, if he is an ordinary sort of person. We are asking him, in the first place, to call up a large fund of information - about lexicography; social convention, rhetoric, grammar, spelling, euphony, logic - and then we are asking him to bring all that to bear in a creative effort. In other words, we are asking him to be an artist ...[4]

How, then, may we overcome some of the obstacles that we place in the path of the student writer? In the beginning, teachers have to realize that they must spend more time preparing students before each writing experience. Nothing is born in a vacuum. Writing experiences must be well thought out; they must provide for individual differences within a class in terms of skills and experience. For example, Gilbert Tierney and Stephen Judy outline some possible considerations for writing assignments; they suggest that attention be given to the following: (1) motivation and stimulation - is the assignment basically interesting and potentially rewarding, enough so that kids will choose to do it rather than simply seeing it as one more routine classroom exercise? (2) appropriateness - does the assignment encourage the student to "be himself" without forcing him into a premature, false adulthood? (3) open-endedness - does the assignment provide for a variety of forms and responses? (4) language play - will the student feel free enough to "mess around" a bit, trying to find new expressions, voices and styles?[5]

The problem of keeping student writing experiences from becoming perfunctory exercises in empty rhetoric is great. Students need to feel that some definite purpose exists for the writing; and that purpose should not be just satisfying the teacher. No revolutionary approaches exist for keeping student writing from becoming routine, but ways of injecting variation do exist and these should be explored fully.

Slower students, in particular, object to writing. They feel uncomfortable with language in printed form and often have such a history of failure in written expression that they refuse to expose themselves to the experience again. Working with such students, the teacher minimizes any emphasis upon form and individual error. "The error-avoiding approach has hardly given students a feeling of confidence and success; since it is the predominant method of teaching writing, it seems fair to attribute to it a lot of wariness and sense of failure so widespread among student writers today."[6]

One way to develop confidence in these students is to give them frequent exposure to free writing. Based on the premise that one learns to write by actually writing, the approach initially calls for the student to write without interruption for five minutes; no topics, no outlines, no revisions - just keep that pen moving. If nothing comes to mind, the student can be told to simply write - "nothing comes to mind, nothing comes to mind"; usually after a few writings of that expression, the student finds something to say. The results may not be profound; that is immaterial. What is important is that the student is engaged in writing and he is free to express himself as he wishes on paper.

Often after students have done a free writing activity, papers can be exchanged and students are asked to read for words, phrases, sentences and ideas to which they react strongly; these are circled and then a discussion occurs with students contributing different examples and explaining their reactions to them. Sometimes no examples are evident. No one should feel ashamed; few people turn out lasting prose on the first attempt. But surprisingly, after a few experience with the "shotgun" type of writing, some effective examples do begin to appear, such as this one from a seventh grader:

> I'd like to be a car. You get to go all over and get to go through mud puddles without getting yelled at ... that's what I'd like to be.[7]

Or this example from a senior high student:

> I like to go fishing. But I don't like to touch the soft, elongated, repulsive nightcrawlers. They wiggle and contract themselves. Then I can't grab the one I want. Of all the other things in this world I can't stand, baiting the hook is the worst. It's like giving a shot. Sometimes the hook won't go through the worm's wrinkled, slimy body. Then I have to wiggle and and force it. That's like stepping on a cockroach and hearing the bones crack, or piercing a stubborn earlobe.[8]

It makes little difference whether the student is a slow or fast learner. He responds to this type of activity and is pleased when his peers praise excerpts from his work. Sometimes the teacher can ditto examples of the students' free writing and give the results to the class without comment. Students keep their free writing exercises in a folder and refer to them for ideas, key words, phrases or even whole paragraphs during later writing activities. Ken Macrorie in Writing to Be Read has developed this approach, using free writing that gradually works toward more focused expression and the appearance of the honest voice of the student.

For too long we have stifled that voice. The student has written for a norm that seldom corresponds to his own life or to his own audience. Emphasis upon writing for a larger audience than the teacher is important. Writing for classmates, writing for external audiences such as a school publication or a letter to the editor of a local newspaper show the student writer that he has many audiences and that each one calls for special skills and approaches. James Moffett summarized the situation in the following manner:

> Ideally, a student would write because he was intent on saying something for real reasons of his own and because he wanted to get certain effects on a definite audience. He would write only authentic kinds of discourse such as exist outside the school. A maximum amount of feedback would be provided him in the form of audience response. That is, his writing would be read and discussed by this audience, who would also be his coaches. This response would be candid and specific. Adjustments to language, form and content would come as the writer's response to his audience's response. Thus instruction would always be individual, relevant, and timely.[9]

Some students, however, find the free writing approach too threatening at the beginning. They cannot cope with the sudden freedom that is handed to them. Teachers are familiar with the cries of "I don't know what to write about" when the subject of a writing assignment arises. Students, especially slower ones, often need a hint of structure and a bit of stimulus for ideas.

A number of excellent materials are available now for such purposes. One of the best visual approaches is exemplified in the program developed by David A. Sohn called Come to Your Senses. Centered around four filmstrips entitled "Using Your Senses," "Relationships," "The Drama of People," and "Telling the Story," the program provides a variety of visual stimuli for writing activity.[10] The use of such a program remains flexible; individual filmstrip frames can be used, often with one frame serving as a catalyst for an entire lesson. Students engage in dialogue about each picture and respond in a variety of ways and activities. The limitations of such a program are governed only by the imagination of the students and teacher. If a school district cannot afford such programs, other materials are easily substituted. Slides may be made simply and inexpensively from pictures in magazines; another variation is to make transparencies from such pictures through a color-lift process. And if all else fails, simply having pictures displayed around the classroom and discussing them with students will often initiate writing activity.

Other possibilities besides pictures exist for stimulating expression. For instance, taping common household sounds and then playing them to students can initiate some different kinds of activities; students may be asked to select words to describe the sounds, to write sentences explaining the sounds, or even to develop stories around the sounds. Other exercises develop from the use of creative drama; students like to enact situations and from these enactments script writing may develop or observation reports may be written. Still a further possibility is to tape soap operas and play them to a class, stopping the tape at a crucial point in the story and letting the students complete the action; the actual ending and student versions can be compared and discussed.

Programs and activities such as have been suggested illustrate one of the major shifts occurring in writing instruction. Traditionally writing instruction has been closely related to the study of literature. The student reads a piece of literature and then responds in writing. With many students, however, this approach has not worked well, primarily because of reading problems. Therefore, some teachers have begun working more intensively with the students' experiences, asking the students to draw upon things they know best as sources for ideas in writing. The results are encouraging as can be seen from the following paragraph done by a seventh grade boy who was in the fourth and lowest track of his grade.

> A hunting trip to me is getting out into the open without people telling you what to do.

> Slowly you walk down a path and then, all of a sudden you see a fox! You don't move or he will run away; so you stand there like a rock. You slowly move behind a bush, very slowly without any fast moves; the wind is in your favor. You stand there frozen and slowly raise your gun. And the fox comes a little closer and then even closer. Soon he's about ten feet away. You very slowly take the safety off of your gun. You take good aim at the head, so you won't shoot his fur up, and then pull the trigger, and that's it. It's all quiet again. 11

Sometimes a personal experience, sometimes a film, a sound, a picture, a headline, a television program - all potential sources for stimulus - will trigger writing activities. But above all, when working with students who have not had success in writing, maintain a positive atmosphere. Start off with the student by selecting things to praise; let the errors wait for a time until he is more confident that he has something to say; then he will accept constructive criticism more readily. Conversation with him about what is going to be written or what has been written is important, for it gives him a feeling that he is not facing the blank page alone. Be patient; the writing process is not an instant mix. Time, interest, experience and acceptance are essential ingredients for a beginning.

Approaching writing instruction in this way can be a frustrating experience for the teacher. Activities must be set up, discussed, and responded to. Then the student may want to revise and reappraise his written response.

He should have the time and encouragement to do this. Occasionally he will not want to spend further time on a writing activity. That, too, should be respected. Not always do we as adults wish to finish everything we start; we realize that perhaps we have taken in more than we can work with or that some other idea shows more promise. A flexible writing program allows for such shifts of attention, but this flexibility does not mean that the student will avoid producing anything; writing has a discipline to it, and the student who is interested in his subject will submit to such discipline without much complaint.

Evaluation of students' efforts in writing is difficult. One of the reasons for teachers spending most of their time marking mechanical errors is that they are easy to contend with in an objective sense. But when one begins grading ideas, he feels uncomfortable. In most cases the first efforts in writing should not be graded. In fact, grading of writing should be kept to a bare minimum and eliminated if at all possible. After all, how _do_ you justify assigning a grade of 85 to a piece of writing? Would anyone care to grade Hemingway, Steinbeck, Shakespeare or any other writer on that basis? The key to evaluation comes from the audience; feedback from that audience in terms of questions, suggestions and emotion, not percentages, determines the success or failure of a piece of writing.

If teacher and student can see writing as a process which is constantly moving and changing; if they can see it as an opportunity for playing with language, and if they can see writing as a way of seeking response to ideas and of finding an honest voice in self-expression, then the whole process of writing will cease to be so threatening to both teachers and students. When those conditions prevail, writing will take its proper place in the curriculum and share equal time with literature and other aspects of English.

The following books will prove helpful for the teacher who wishes to explore some of the newer ideas in the teaching of composition.

Chesler, Mark and Robert Fox. Role Playing Methods in the Classroom. Chicago: Science Research Associates, Inc., 1966.

These authors offer one of the clearest explanations of the many uses to which role playing may be put in the classroom; the present interest in the uses of drama makes this text a helpful one; although the material is not directly related to the teaching of composition, many of the ideas will suggest activities for stimulating writing expression.

Christensen, Francis. Notes Toward a New Rhetoric. New York; Harper and Row, 1967.

The Christensen Rhetoric Program, marketed by Harper and Row, is an expansion of the views expressed in this small paperback. Christensen favors beginning with the sentence and emphasizing the generational idea of structure. The short essays in this book are concise explanations of the writing principles which Christensen feels modern writers follow; his philosophy is a provocative one and should provide some stimulating ideas for your own teaching.

Corbin, Richard. *The Teaching of Writing in Our Schools*. Urbana, Illinois: National Council of Teachers of English, 1966.

Although slightly dated now, Corbin's explanation of the high school writing program is still helpful. Originally written to explain writing programs to parents, the text outlines quite satisfactorily some of the major concerns and problems with which the teacher of writing must cope. Good source for general orientation toward writing programs as they have existed for some time.

Domains in Language and Composition. New York: Harcourt, Brace Jovanovich, 1972.

The *Domains* is a series of twenty-four paperbacks which develop different aspects of language and composition. Each title focuses on one topic. Of particular interest for the writing teacher are *Write On!* by Arthur Daigon, *Writer's Journal: Explorations* and *Writer's Journal: Experiments,* both by Dalton H. McBee. Also of interest is James Norton and Francis Gretton's *Writing Incredibly Short Plays, Poems and Stories*. The series is definitely worth considering as reference material, for a number of excellent writing activities appear in the texts.

Leavitt, Hart Day and David A. Sohn. *Stop, Look and Write*. New York: Bantam, 1964.

Although this paperback has been available for some time, its material is still very appropriate. Through a combination of pictures and writing suggestions, the authors attempt to involve students in sharpening their powers of observation. The book is divided into sixteen sections which focus on such aspects as "The Image of Concentration," "Contrast," "Dialogue" and "Moving Word Pictures." All photographs are in black and white.

Macrorie, Ken. *Uptaught* (1970), *Writing to Be Read* (1968), and *Telling Writing* (1968). New York: Hayden Book Co.

These three books offer a clear view of Macrorie's "experience" centered approach to writing. *Uptaught* is a loosely organized diary that tries to show the gradual shift in Macrorie's approach to the teaching of writing. The book is filled with examples of strong and weak writing by students and teachers. *Writing to Be Read* is a high school writing text that offers a sensible program for putting much of Macrorie's philosophy into action. *Telling Writing* is the college level text. All three works offer many suggestions about writing programs, writing activities and student/teacher relationships in the writing process. Macrorie's approach works particularly well with the student who has not had a history of success in writing.

Murrary, Donald. *A Writer Teaches Writing*. Atlanta: Houghton Mifflin Company, 1968.

Written by a professional author, this text offers a concrete, no nonsense approach to the teaching of writing. Steps in the writing process are clearly explained and many examples of various types of prose are given. Murray favors a laboratory approach to writing; his suggestions are particularly appropriate for working with the beginning writer. Although more disciplined in his approach than Macrorie is, Murray's ideas will offer sound support for the teacher who feels somewhat uneasy in teaching writing.

Sohn, David A. *Pictures for Writing*. New York: Bantam, 1969.

This text is based on the idea that to write well you must be observant and then be able to interpret what you have seen with accuracy and imagination. By seeing how much there is to observe in a picture, the student should become more conscious of what is going on around him; this book will be halpful as a resource; minimum of prose, maximum of pictures.

Tate, Gary and Edward P. J. Corbett, eds. *Teaching High School Composition*. New York: Oxford University Press, 1970.

This anthology of articles about writing is a valuable addition to the English teacher's reference library; Tate and Corbett have collected a wide sampling of attitudes toward writing, both theoretical and practical, traditional and non-traditional. As a result the teacher has an excellent source book for rationales and teacher ideas to draw upon when updating or developing a writing program.

Notes

[1] James Squire and Roger Applebee, *High School English Instruction Today* (Champaign, Illinois: National Council of Teachers of English, 1968), p. 253.

[2] *Ibid*., p. 57.

[3] (Boston: Houghton Mifflin Company, 1968), pp. 105-107.

[4] *English Journal*, LVIII (October 1968), p. 1016.

[5] Gilbert Tierney and Stephen Judy, "The Assignment Makers," *English Journal*, LXI (February 1972), pp. 265-269.

[6] James Moffett, "Learning to Write by Writing," in *Teaching High School Composition*, ed. Gary Tate and Edward P. J. Corbett (New York: Oxford University Press, 1970), p. 52.

[7] Ken Macrorie, *Writing to Be Read* (New York: Hayden Book Company, Inc., 1968), p.6.

[8] *Ibid*., p.3.

[9] New York: Scholastic Book Services, 1970.

[10] Cited by Wallace Douglas, "Some Practical Suggestions." *English for the Junior High Years*, ed. Stephen Dunning (Champaign, Illinois: National Council of Teachers of English, 1968), p. 77.

Simulation: It's the Name of the Game

by

Charles R. Duke

Studies of primitive tribes indicate that most children in primitive societies learn about much of their culture through the playing of mimetic games. Such activities as hopscotch, tag, and hide-and-go-seek are close to pure games with little simulation of conditions in the real world. But playing with dolls, building a pretend house or playing with toy guns, spears, bows and arrows may be considered almost pure simulation during which a child imitates conditions in an adult world; through this process of imitation he learns to perform some of the roles he may play as an adult.

The basic distinction between serious and child-like games is that the serious simulation relies more on knowlege than on imagination. Such simulations frequently involve principles or theories which provide players with explanations of the dimensions of human behavior, mathematics, ecology and other subjects.

The increasing interest in simulation stems from an ever present criticism of education. Schools are continually criticized for not preparing students adequately to cope with the crises and the necessary planning of courses of action which constitute a good portion of our lives.

Actually education has been exploring the role of simulation in learning for years; for instance, games such as chess and checkers were originally conceived as a means for simulating war problems. Until recently, however, most simulation attempts in the classroom occurred in graduate programs such as those of business management. Now games are moving into the classrooms at all levels and are stimulating some exciting learning activities.

As adults we can understand many of the complex interaction processes that confront us in written or spoken form almost daily. We base our understanding of these processes on analogies to direct personal experience. By doing this we are able to simulate the new process we are studying; in a sense we translate it into known terms, or experiences, act it out either mentally or physically, and then translate the results back to the original process. To an elementary or high school student, however, this process is not easy. Since the student often does not have enough experience from which to draw analogies, abstractions presented to him for the first time without any concrete simulation of their interaction remain abstractions.

Playing a game is psychologically different in degree but not in kind from dramatic activity. The ability to create a situation imaginatively and to play a role in it are important experiences - a sort of holiday from one's regular self and the routine of everyday living. Any good drama has an element of uncertainty about how it will come out because of conflict between principal characters; the basic requirement is that one cares about the characters - they cannot be utterly trivial people. Educational games must be constructed in the same way so that all roles have some fantasy interest for the players, but are still meaningful, and the interaction among these roles must have an uncertain outcome.

Educational games feature a combination of systems analysis and dramatics. The systems analysis is in the design of the game and the analysis and re-statement of the problem in a structured, analytical format; the dramatics comes in selecting those aspects of the situation which are full of conflict and uncertainty and whose outcomes are unknown, thus lending a dramatic interest to the activity.

Two general types of simulation occur in education. One is the board games such as Monopoly; these are basically weak as learning instruments because the outcomes of the moves are relatively independent of the quality of the decisions made by the players. The other type of game is the role play one which is similar to a partially structured drama whose ending is still uncertain. Here the players and their decisions are an integral part of the outcome of the simulation. Examples of such games include Life Careers and Generation Gap.

The most immediate application of the educational game method lies in the areas of social sciences and the humanities where there is little opportunity in the conventional educational program for the student to participate actively in decision-making concerning the problems under study. Although simulation has made more impact on the teaching of the social sciences than English, the English teacher should not overlook the possible applications of simulation to his own field. James Brewbaker in an article entitled "Simulation Games and the English Teacher" suggests that at least three broad areas in English exist where simulation can be of great value.[1]

First, Brewbaker claims that "...because simulations make primary use of language skills, gaming does a great service to the school's English program." English teachers constantly try to involve all the faculty of a school in the teaching of basic English skills. Regardless of the subject area, the student who participates in simulation must listen closely, speak persuasively, and observe closely; he must also be able to read perceptively and on occasion to write with conciseness and forcefulness. It makes little difference whether we are working with junior or senior high students; these characteristic activities will occur in most simulations.

Brewbaker also indicates that games which at first may seem related to only one subject area often can be keyed to certain aspects of study in the English classroom as well. Many of the games on the market deal with conflicts and problems which have their parallels in literature. For the English teacher who finds bridging the gap between literature and real life difficult, the simulation offers a possible solution, particularly with the slower student who has difficulties with abstractions in print.

Finally, some simulations are being developed which deal directly with skills and appreciations which English teachers consider important. For example, learning how language affects behavior is one of the key concepts in the simulation Propaganda; another game, which is not on the open market, deals with the way opinions are formed. For the harried English teacher who despairs of getting his students involved in reading and in active language experiences, such games suggest that the direct action called for in simulation may be as applicable in the

English classroom as it has proved to be in the social sciences.

Many educators and parents want to know what "educative" value simulation has because some individuals are still skeptical about anything which sounds like play in school. Research suggests that at least three kinds of learning occur during simulation. First, the student learns the facts of a situation; he cannot begin to act until he has mastered these. Presumably the facts of a given simulation will correspond to certain key facts and concepts in the student's subject field. Then as the student participates in the simulation he is given opportunities to examine cause and effect relationships. He must also contend with comparisons of alternative courses of action including the costs, benefits and risks. After examining his courses of action in light of the above, he makes decisions and plays them out; he sees the immediate results of his actions. During simulation a student feels he has some control over what is happening - a feeling that does not always come through in regular types of classroom learning.[2]

The learning principles which serve as a foundation for simulation are very similar to those which govern the use of dramatic activity in the classroom. Some of these principles include the following:

1. By experiencing the consequences of his actions, the student becomes more involved in learning.
2. By using games and drama which offer an approximation of the outside world, the learner comes to have a grasp of the complexities of his problems before beginning to tackle them.
3. By having his attention focused, the learner has a sense of direction in his study.
4. By placing more emphasis on the student and his responsibilities and by developing the role of the teacher as guide rather than director, simulation and drama help to make learning a more individualized process.
5. By offering players a sense that they have some control over outcomes, drama and simulation contribute to developing confidence and security.
6. By encompassing a wide range of subject matter and skills, drama and simulation may be used by multiple groups in varied subject fields at the same time.

The educational game method, then, is a laboratory approach similar to that used in physics and chemistry. Simulation provides a natural group format which calls for an involvement and personal freedom necessary for experimentation. When the actors of a simulation participate in a simulated social system by making decisions and arranging for their enactment, a mixture of competition and cooperation typical of the real experience occurs. Students learning to operate the simulated system are making progress toward acquiring a better concept of the dynamics which exist in the macrocosm that lies beyond the classroom.

The development of classroom simulation is still in its infancy and a great many of the simulations on the market reflect the growing pains of unsound attempts at producing a finished product which is useful in the classroom. Judith Gillespie in an article entitled "Analyzing and Evaluating Classroom Games" outlines several questions and criteria which may be used to evaluate the usefulness of a particular simulation.[3]

One of the first considerations is the central problem in the game. Just how clearly is it presented? How does it relate to the concepts which a teacher feels must be taught? And what is the relationship of the problem to the real-life world?

A second consideration involves the choices of action. Because of limitations of time and control, only a certain number of choices can be presented, and the responsibility of the teacher is to determine the soundness of such choices. These, in turn, must correspond closely to the different moves or activities that students will use; is there consistency here?

A further consideration involves the rules of the game. Are they presented in an easy format so students will be able to operate the game on their own? The rules will also suggest something about the organization of the game; are there logical sequences and consistent relationships among moves, choices, and rules? And finally, what summary activities conclude the simulation? Are they adequate in providing a focus on the culmination of the problem, and do they suggest a relationship to the previous activities of the game?

Like most innovations in education, simulations have their disadvantages. Used without discretion, simulations can cause false assumptions about the real world. In a restricted game situation, little provision for unexpected change exists and sudden reversals of action and uncontrollable happenings are automatically ruled out. Another problem is that in the construction of a game, certain values have to be preset and only a given number of options are available. Along with these difficulties come possible distortions of time and principles. Negotiation is often accomplished in two minutes during a simulation while a corresponding negotiation in real life might take years. Complex principles of behavior and knowledge have to be simplified in a simulation while in real life we may spend our entire lives attempting to understand and adjust to similar concepts. And one final consideration is the role of the teacher in simulation; often this role becomes so mechanized that it is reduced to nothing more than that of scorekeeper and referee.

Games, like other teaching devices, should not be introduced into the educational program without a certain amount of caution and preparation. Used with discretion and understanding, simulations can offer help in fostering active learning. Perhaps the greatest reward, however, comes from what happens after a simulation has been completed. The discussions which should follow any use of simulation are extremely important as part of the learning process. Such discussions help to increase the understanding of what occurred, how realistic it was, why some strategies worked and why others did not; and finally, how the participants themselves felt and acted during the simulation.

As has been mentioned, the educational market has seen a sudden increase in the number of simulations available to schools. The following annotated listing suggests some of the types of games which are available. These simulations call for actual role playing; in most cases students are asked to take on identities and to project actions. The emphasis is on the feelings and the behavior which stem from these identities. Teachers should remain alert for a full discussion of the results of these games. The particular games indicated here have been chosen for their apparent ease of application to the English class, but many others exist which may be equally applicable.[4]

Body Talk (Psychology Today Games, Del Mar, California 92014, ($5.95).

> A game designed to help people communicate more effectively without words and to enable them to more effectively understand the nonverbal communication of others. Players express emotions, provided on cards, and others must try to determine these emotions as accurately as possible. The game is not as personal as some and can be used on all age levels with as many as ten players.

Game of Sacrifice (Education Ventures, 209 Court Street, Middletown, Connecticut 06457, $4.95).

> Players deal with the difficulties of consensus decision-making, conflicts of interest and value clashes. The scoring system is somewhat weak; the idea for simulation, however, is excellent and should provoke considerable discussion. The game may be played with as many as sixty people.

Ghetto (Western Publishing Co., Inc., School and Library Dept., 850 Third Avenue, New York, New York 10022, ($20.00)

> The game deals with pressures that the urban poor live under and the choices that face them as they seek to improve their life situation. Each player is given a fictional personal profile. He allocates his time among several alternatives: work, school, hustling (crime), passing time, and neighborhood improvement. Players learn among other things how neighborhood conditions affect them individually and how such conditions might be improved. Good for junior high and senior high; accommodates seven to ten players; playing time is one to three hours.

Hang-Up - The Game of Empathy (Synectics Education System, 121 Brattle Street, Cambridge, Massachusetts 02138, $15).

Designed to develop empathetic insights, Hang-Up is a board game in which participants assume make-believe personalities with hang-ups that they must successfully act out in a conflict situation between their game personality and the Street Situations of the game. Humorous situations are built into the game as are rules protecting those who are more inhibited than others about acting out feelings. The game has been used successfully in grades three through twelve.

Impact (Instructional Simulations, Inc., 2147 University Avenue, St. Paul, Minnesota 55114, price n.a.).

This is a community simulation involving participants as community members. Each person is supplied with biographical information, memberships in various groups and different involvement in selected key community issues. Group members are called upon to solve various predicaments and changes. The game takes six to ten hours to play and can be used from junior high through senior high; it will accommodate twenty to forty players.

Insight (Games Research, Inc., 48 Wareham Street, Boston, Massachusetts 02116, $8).

Each participant examines a series of cards which provide him with choices. (In which of these settings would you be happiest? Which of these books would you take with you to a desert island?) The participant marks his choices and also predicts the choices of others. The game is useful in helping individuals learn more about themselves, about others, and helps to increase inter-personal communication. Most importantly, the game is fun and has a low risk factor. It can be used with two to twenty players.

Inter-Generation Gap (Western Publishing Co., Inc., School and Library Dept., 850 Third Avenue, New York, New York, 10022, $15).

This game treats the relationship between a parent and adolescent in respect to five issues important for different reasons to both. Parents compete against parents and children against children to develop the best strategies in their relationships. The game is suitable for junior high through senior high and can be used with four to ten players; playing time is one half to four hours.

Life Careers (Western Publishing Co., Inc., School and Library Dept., 850 Third Avenue, New York, New York, 10022, $35).

The game involves certain features of the labor market, the education market and the marriage market as they now operate in the United States. Players work with a profile of a fictitious person, allotting his time and activities. It can be used from junior high through senior high and it accommodates two to twenty players; playing time ranges from one to six hours.

Propaganda Game (Wiff'n Proff Games, New Haven, Connecticut, price n.a.).

This game gives students an understanding of various propaganda techniques including quoting out of context, false analogy, and emotional as opposed to rational appeals. Players plan public relations campaigns in terms of audiences they have selected and the ideas they are promoting.

Sensitivity (Sensitivity Games, Inc., 9 Newbury Street, Boston, Massachusetts 02116, $10).

A game of psychodrama or role playing which is designed to help individuals learn more about themselves, how they relate to others, and how they identify with others. Players assume the role of individuals involved in personal crises and improvise and act out individual responses. More likely to be useful with older and more mature adolescents, but teachers might try developing their own versions for younger students.

Notes

[1] English Journal, LXI (January 1972, pp. 104-109, 112.

[2] Clark C. Abt, "Games and Simulation," a paper presented at the Abingdon Conference on "New Directions in Individualizing Instruction," (April 1967, p. 7; available through ERIC.

[3] Social Education, XXXVI (January 1972), pp. 33-42, 94.

[4] For additional listings see the following: The Learning Directory 1970-71 (New York: Westinghouse Learning Corporation, 1970), and David W. Zuckerman and Robert E. Horn, The Guide to Simulation Games for Education and Training, (Cambridge, Massachusetts: Information Resources, Inc., 1675 Massachusetts Avenue, 1971).

ANNUAL OUTLINE: DISCOVERIES THROUGH COMMUNICATION

Correlation of texts and skills

8th grade

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An Overview

It is hoped that the following language arts course of study for the eighth grade will be used as a general guide with the new language textbook, *The Dynamics of Learning*, 2; this text should be used as a central focus for all related areas in language study.

This outline has been developed to present an overall view of the language program. The contents include the coordinated areas from the *basic strands* suggested in *The Dynamics of Language* (see p. 4 of the text).

The following are the major areas:

1. Communication
2. Language and Literature
3. Grammar: Phonology and Morphology
4. Grammar: Word Classes
5. Grammar: Individual Grammatical Structures and Sentence Patterns
6. Rhetoric
7. Language Context
8. Language History
9. Dialectology
10. Lexicography
11. Composition

It is recommended that the teacher unfamiliar with the new text, follow it quite closely until she becomes familiar with its content and procedures. The *Teacher's Edition* *Workshop 2* and the Evaluation Program are to be used along with the basic text. Teaching and learning activities are available for slow, average and above average students, but the teacher will have to select the appropriate areas of concentration from the text to meet individual needs.

The teacher at the beginning of the year may wish to evaluate where her classes are in terms of reading readiness. Suggestions given below may be used before introducing reading texts:

1. Why Read: enjoyment, information, adventure, travel, general vicarious experiences
2. Parts of a Book: cover, title page, contents, glossary, indexes, appendixes
3. Literary classifications: fiction, nonfiction, drama, poetry, essay, biography, autobiography, legends, myths
4. Mechanics for good reading
5. Effective reading skills: oral, silent, developmental, critical, creative, appreciative

The teacher, too, may wish to undergo a readiness test for her own teaching at the beginning of the year. She might consider some of the following areas:

For use with any text:

1. Check with language coordinator in your school for help and advice
2. Check the reading basal books which are available for class use
3. Check supplementary and library books for availability and range
4. Check teacher's professional book shelf
5. Check audio-visual aid materials; become familiar with procedures for borrowing equipment, reproducing materials, etc.

6. Check to have proper teachers' editions and manuals on hand

7. Screen students for reading levels

8. Confer with special reading teacher regarding problems

9. Check for availability of magazines like *Read*, *Scope Scholastic Jr.*, *Voice*, or *Calvacade*

Indicated below are the various texts which are used in Durham County at the eighth grade. Each text has been carefully examined and correlated with the major areas indicated in the overview.

Language text: *Dynamics of Language*

	Location in text
Unit 1: Communication	
A. Semantics	Chapter 1
1. Symbols 2. Concrete or abstract	
B. Oral and written expression	Chapter 11
1. Time and place in communication 2. Purpose and choice a. To direct, inform b. To persuade, socialize, perform c. To inspire, to entertain	

				Location in text
		3.	Oral Style	
			a. Formal	
			b. Casual	
			c. Informal - public	
			d. Intimate	
		4.	Written Style	
			a. Formula	
			b. Formal	
			c. Informal	
			d. Casual	
	C.	Writing resources		(see index) also Handbook, pp. 384-387
	D.	Variations of communication		
		1.	Newspapers, magazines	
		2.	Radio, Television	
Unit 2:	Language history			
	A.	Dialects		Chapter 3
	B.	Etymology		Chapter 3
	C.	Vocabulary (lexicography)		Chapters 2, 4-6
Unit 3:	Library resources			Handbook, p. 388
Unit 4:	Morphology and syntax			
	A.	Speech parts		
		1.	Nouns, verbs, adjectives, adverbs, simple, compound and complex words	
		2.	Stress	Chapter 4
	B.	Sentence Patterns		Chapter 4

			Location in text
	C.	Sound sense	Chapter 5
Unit 5:	Writing sentences		Chapters 6-9
	A.	Subjects	
	B.	Noun phrases	
	C.	Adjective-adverb phrases 1. Transitive 2. Intransitive 3. Linking 4. Tense	
	D.	Statements and negatives	
	E.	Compounding expressions	
	F.	Sentences and questions	
	G.	Participles	Chapter 7
	H.	Negatives and contractions	
	I.	Expanding phrases	Chapter 9
	J.	Clauses	Chapter 9
Unit 6:	Introduction to composition		Chapter 13
	A.	Finding ideas	
	B.	Mechanics of writing	Handbook, p. 388
	C.	Kinds of paragraphs	
	D.	Creative writing	Chapters 11-13
Unit 7:	Language of literature*		Use lang. index

Note: Unit V should be used in conjunction with other units throughout the year. Composition work may be supplemented through the use of Composition Model Exercises (8).

		Location in text
A.	Fiction	Chapter 13
B.	Short story	Use reading texts
C.	Poetry	"
D.	Drama	"

Spelling text: Bremmer, Spelling 8
(correlated to the Heath text -
Dynamics of Language)

Unit 1:	Communication	Chapter 1, pp.4-6 Chapter 8, pp.24-26; the newspaper Chapter 17: pp. 48-50; diary Chapter 26: pp. 73-75; the editorial
Unit 2:	Language history	Chapter 4 & 5 Chapters 10 & 11 Chapters 13, 14, 16, 19, 22, 23, 25, 28, 29, 31, 32, 34; see pp. 104-105 in Chapter 20
Unit 3:	Library resources	
Unit 4:	Morphology and syntax	Chapter 2, 16
Unit 5:	Writing sentences	
Unit 6:	Introduction to composition	Chapter 35
Unit 7:	Language in context	Chapter 7
Unit 8:	Language in literature	

Reading Text: New Worlds of Reading

Level: Low average

General comments about text:

Location in text

1. Examine teacher's manual and edition to determine basic format; teacher's aids begin at front of book but are continued again at the end of the students' pages.

2. Note list of reading skills in teacher's edition (pp. 121-124).

3. Note detailed lesson plans for each story as well as vocabulary

Correlation to general areas:

Unit 1:	Communication - Semantics	Teacher's manual, p.21	
	Oral reading	(TM)	p. 23
Unit 2:	Language history - Semantics	TM	p. 21
	Morphology	TM	p. 21
Unit 3:	Morphology and syntax - Syntax	TM	p. 21
	Morphology	TM	p. 21

Note: All subsequent parts of the general areas are referred to on pages 21-24 of the teacher's manual.

Reading text: *Focus*

Level: Average and above average

The *Focus* text is divided into 14 units:

1) Range
Not a thematic unit but geared to giving the student a broad range of literary material for study

2) Word Attack
Unit may be used as a separate study of context, structure, sound, and dictionary; may also be used with Unit 1

3) Sensory images
Unit is designed to make students aware of reading; also set up to be used with units 5 & 6

4) Central idea

Unit is designed to aid students in understanding and identifying the central idea in stories; to be used with units 5 & 6 & 14

5) Courage

Note the chart in teacher's manual which gives an overview of each story (p. 64)

6) Search

Chart in teacher's manual (p.96) gives overview of each story

7) Judgments

Unit centers upon aspects such as stereotypes, facts vs. opinions, etc. Concepts are reinforced in unit 9

8) Relationships

Unit centers upon cause/effect, comparison/contrast, and simple listing; also uses unit 9

9) Second Look

Involves judgments and relationships; see TM, p. 134 for breakdown of stories and their concepts

10) Turning Point

Follow the introductory guide in TM (p. 157) and on p. 158 TM use the introductory suggestions for unit

11) Flexibility

Unit is concerned with student's ability to vary his reading rate; unit provides stories in which a student may practice this skill; geared to be done in class

12) Inventory

Exercises to guide the student in the special practice of taking inventory of himself; use with unit 11

13) Then

Chart in TM, p. 187 and introduction, p. 188, indicate concepts and introductory activities

14) Wind of Change
Novelette about an African boy and a continent caught in the turmoil of change; story provides opportunity for students to use all their reading skills; note TM 209 for introductory activities

Correlation with language:

		Location in text
Unit 1:	Communication	Chapters 2 & 7
Unit 7:	Language in context	Chapter 3
Unit 2:	Language in literature	Chapters 3-4, 7-8, 11-12

Reading Text: Exploration through Reading

Level: Average

General comments about text:

1. Teacher's manual -- see pp. 460-62
2. Teacher's manual includes helpful aids:
   a. Bibliography for teachers, p. 463
   b. Book titles - below, average and above, p. 465
   c. Audio-visual materials, pp. 470-472
   d. See manual for suggestions on how to correlate with overall theme of the year - Discoveries through Communication

Summary of units:

Unit 1: The Lure of Adventure, p. 20-29

Unit 2: The Sporting Spirit, pp. 92-92

Unit 3: Giants of the Earth, pp. 148-149

Unit 4: For the Fun of It, pp. 262-263

Unit 5: America Grows, pp. 262-263

Unit 6: Tales for Retelling, pp. 318-319

Unit 7: Suspense and Mystery, pp. 365-369

Unit 8: Growing Up, pp. 416-417

Reading text: Exploring Literature

Level: Above average

General comments about text:

1. Teacher's kit consists of

   a. Teacher's notes for text
   b. Manual - text answers, aims, organizations and bibliography
   c. Handbook - guide and review tests

Organization of text:
(Selections grouped by topics, heritage and genre)

	Kind	Unit	Pages	Reading Consideration
Part I	Topical	Courage	5-52	Theme
		Man and Nature	55-108	Theme
		Discoveries	111-164	Theme
		Heroes	167-224	Theme
Part II	Heritage	American Narratives	227-324	Fictional vs. real-life characters Representative sampling of American literature Modern examples of American folklore
	Heritage	American Frontiers	327-396	Chronological from first frontier to the latest frontier of space

	Kind	Unit	Pages	Reading Consideration
Part III	Genre	Short Story	399-446	Basic literary techniques: plot, conflict, setting, character, theme
		Poetry	449-515	Theme, rhythm, rhyme, metaphor, simile, onomatopoeia, alliteration
		Drama	519-558	Dialogue, stage directions
		*Novel	561-565	Appreciation of form, reading, etc.

*Twenty-two novels of the past and present are available for possible use with eighth grade readers (see supplementary book listing in this resource book). You may select one or more for in-class reading. Other listings may be found in the teacher's manual under "Novel."

BASIC CONSIDERATIONS FOR SLOW LEARNERS

What kinds of things should be considered when dealing with slower learners in English/Language Arts classes? No list is exhaustive, for each teacher has unique and stimulating methods for teaching these students. The following suggestions, however, have stood the test of time and have proved useful in many situations.

1. Appeal to the experiences of the students. An Alice and Jerry approach to reading or a detailed, critical study of Macbeth is likely not to blend with the experiences a slower learner brings to class. Find out all you can about him and go from there. This tack may take you away from basally adopted texts and put you in the clutches of television, radio, newspapers, and magazines— but who cares? Far more important is the student. Be practical in your approach.

2. Use multiple activities within a given instruction period, remembering that attention spans are fairly short for all of us.

3. Search out motivating literature for language, literature, and composition. Perhaps, you need to worry less about the readability level and more about the motivational quality of a piece of writing.

4. Place little emphasis on literary forms and dissection. Try to use more openended questions that focus on central ideas and characterizations. Many times the wide-ranging experiences of slower learners allow them to look more deeply into characters than we might believe possible.

5. Read current literature whenever possible.

6. Use popular television shows to advantage Remember that your students probably watch TV to the tune of five hours a day. Help them to be critical in their viewing.

7. Use nonprint media whenever possible - tape and video recorders, films, and photographs.

8. Try reading something that is really good aloud to your students. You and they will enjoy it.

9. Let your students' emotional impulses flow by providing many opportunities for role playing, dramatization film making, etc.

10. Study language in the real world. There is more to language study than whether to say, "Aren't I?" instead of "Am I not?" How people communicate, how language changes, how language persuades, how language sounds and how language shapes thoughts and environments are *more* important than the eight parts of speech, a relative clause transformation or the distinction between who and whom.

11. Keep composition assignments short and specific and relate them to the students' experiences. Take some time to teach writing; don't just assign composition topics.

12. Remember that composing can take several forms - written papers, prepared talks, collages, still or moving photography, different tape recorded sounds, etc.

13. Promote discussion immediately following the reading of a common selection, the viewing of a film or television program. Try not to give quizzes immediatly after reading something. Such a practice gives a slanted view of why read. Talk first, test later.

14. For the most part forget the tradional homework assignment.

15 Be lavish with praise. Attend the students' extra-curricular activities. Compliment new dresses and hairdos. Shake hands with the boys sometimes. Touch all of them occasionally - a slap on the back, a touch on the hand, maybe even an occasional hug or arm-around-the-shoulder squeeze.

16. Make sure that your instruction allows for constant success.

17. Love them!

A Resource Unit: Discoveries through Communication

8th grade

Resource Unit: Discoveries through Communication

Overview

Level: Below average and average

The following unit is focused on Unit 1: Communication of the year's program of study; the intention of the unit is to involve students with language experiences so they will have a better understanding of the language they use. The student analyzes how people think, feel, and communicate with verbal and non-verbal expression.

This unit is also offered to show how a particular aspect of the program's study may be organized and uses the following objectives for that purpose:

General concepts

1. There is a basic communication model by which machine, animal and human communication can be best understood.
2. Language is only one means by which man communicates; he also communicates through gesture, facial expression, and his use of time and space.
3. Language, the primary mode of human communication, uses words as symbols, but those words are not the same thing as the reality they represent.
4. The speakers of a given language, such as English, see the world in a special way, and their language is a kind of filter through which they perceive the reality around them.

Specific objectives

1. To gain an understanding of the importance of communication
2. To recognize the varieties of communication: machine, animal, and human
3. To understand communication as verbal, non-verbal and visual
4. To realize that literature communicates through the special uses of language
5. To notice that sound and shape of language affect communication
6. To have a knowledge of how sentences are formed and how their form affect understanding
7. To have an awareness that language changes and affects the way one communicates

Pivotal questions (to be translated into appropriate terms by the teacher)

1. What are your reading interests and hobbies?
2. What are your writing interests?
3. Do you have difficulty in finding ideas to write about? Why?
4. Do you have difficulty in taking part in a conversation or a discussion? Why?
5. Why do you read?
6. What are your reading problems?
7. What is the difference between language and grammar?
8. What is the difference between reading and literature study?

9. What are your feelings, problems and concerns in growing up?

10. Do you know the skills involved in oral and written communication?

11. How well do you use your knowledge of the parts of speech in daily communication?

12. Can you name some of the forms of mass media?

13. Can you name some of our famous news commentators?

14. What newspapers and magazines are you acquainted with?

15. What are the ways communication can be achieved?

Outcomes

1. The student will understand the processes of communication, gaining insight into the way man communicates both effectively and ineffectively.

2. The student will understand the nature of language as the primary means of communication.

3. The student will learn how he forms his language and how his language forms him.

4. The student will become more skilled in communicating in speech and in writing with other people.

5. The student will be a discriminating receiver and a creative producer of film, television and the printed page.

6. The student will become more skilled in receiving and evaluating spoken communication.

7. The student will value the language, culture, and contributions of all ethnic groups and nationalities that make up our society.

I.

A. Semantics

Overview:

Semantics is the study of the meanings of words, their classification and history, and their effect on our behavior. We shall attempt to introduce students to specific and advanced concepts of general semantics, such as levels of abstracting, the abstraction ladder, nonidentity, indexing, and dating. We shall attempt to underscore the importance and complexity of the concept of the symbol. We shall also introduce the concept of abstracting and the abstracting process.

1. Symbols

Concept: Words are only symbols of reality and should not be confused with the things they represent.

Activities:

List nonverbal symbols observed around schools

(Heath T-24)

- Watch for news stories illustrating the importance of symbols and confusion of the symbol with the reality
- Find examples of symbolic protests, like draft-card burnings, or of warlike actions involving symbols, like the desecration of a church by soldiers
- Use the daily newspaper - ads, cartoons, editorials - for illustrations of the word as a symbol.

(Heath pp. 1-4)

- Ask each student what "dog" means. Discuss.
- Ask for report on use of number thirteen for hotels or buildings in Durham.

- Ask for examples of the use of labels to trick people.

- Discuss the effects that labels have on students (people).

- Think of a superstition connected with words, other than the number 13.

- Discuss clothes as symbols - i.e. army jackets worn by students.

- Use four applications listed on pages 4-5 in Heath.

Bremmer, Spelling 8 - Chapter One

Films: (from Durham County)

Communications: A First Film - Bailey - color - 9¼ minutes. For Grades 1-6, brings in use of symbols, facial expressions and gestures.

Signs - Bailey - color - For Grades 1-6 but emphasizes non-verbal communication

Transparencies (available county office)

412	Each language is a different code
428	A language is like a code

Related Stories:

Focus

p. 235 - Antaeus
p. 298 - The Soul of Caliban
p. 232 - Counting Coup on a Wounded Buffalo
p. 472 - Scars of Honor
p. 464 - Moonflight

Exploration Through Reading

p. 151 - Washington Monument by Night
p. 194 - The Fifty-first Dragon
p. 337 - The Deacon's Masterpiece
p. 374 - A Night at an Inn

New Worlds in Reading

p. 13 - Never Let Him Down
p. 36 - Faces - poem
p. 65 - The Wind Blew East
p. 87-98 - Works of Art
p. 99 - The Man in the Yellow Ford Coupe
p. 124 - Modern Argonauts
p. 178 - Do You Fear the Wind? - poem
p. 214 - Proverbs
p. 221 - Primer Lesson - poem
p. 228 - Pandora & the Golden Box
p. 240 - Superstitious? Here's Why!
p. 230 - A Pothole of Nuggets
p. 232 - The Snake in the Bottle
p. 232 - The Lonely Soul
p. 236 - Certainty
p. 236 - Flower in the Crannied Wall - poem
p. 237 - The Blind Men and the Elephant

Exploring Literature

p. 24 - Do You Fear the Wind? - poem
p. 33 - The Courage That My Mother Had - poem
p. 56 - The Life and Death of a Western Gladiator
p. 63 - The Condor - poem
p. 65 - The Life and Death of Cholmondeley
p. 74 - Roadways - poem
p. 86 - Former Barn Lot - poem
p. 87 - One the Grasshopper and Cricket - poem
p. 88 - Leiningen Versus the Ants
p. 133 - A Man Saw a Ball of Gold - poem
p. 162 - I Stepped From Plank to Plank - poem
p. 183 - Scarface
p. 490 - Old Laughter - poem
p. 503 - Primer Lesson - poem
p. 504 - An Old Story - poem
p. 506 - Dreams - poem

Related Materials:

The Language of Man, Book 6, How Words Change Our Lives, p. 17 -"Symbols," by S. I. Hayakawa

The Language of Man, Book 4, p. 25, "The Clash of Symbols"

2. Concrete or Abstract

Concepts:

- Words can be arranged in levels of abstraction, from the name or description of a particular object to the more abstract term that includes many categories or classes.
- When assigning a person or a thing to a class, or category, we abstract certain elements which he or it has in common with other members of that class, ignoring the individual differences of the members.
- A formal definition is determined by placing the term in its proper genus usually at high level of abstraction, then listing the differential - An informal definition is determined by moving down the abstraction ladder, giving concrete examples for the abstraction.

Activities:

(Heath T-24)

- Keep before the class several illustrations of abstracting ladders
- Have students list all the ways they have been classified by people - boy, son, student, Baptist, Boy Scout, basketball player, 8th grader, etc.
- Have students review their composition to see if they use dead-level abstracting.
- Have students practice in writing and sharing both formal and informal definitions - for instance, Happiness is a Warm Puppy, by Charles M. Schulz.
- Have students go over compositions they have written (or someone else's) and try to substitute a more concrete word for every ineffective abstract word they find. Students could work in pairs.

- Use applications and margin suggestions for Heath, pp. 7-21.

Related Stories:

New Worlds of Reading

p. 174 - Hero of Pearl Harbor
p. 245 - A Drum Major for Justice

Related Materials:

The Language of Man, Book 3, p. 3, "Who Are You?" by Jessica Davidson, also, p. 11, "What's Your Right Name?" by Jessica Davidson.

B. ORAL AND WRITTEN EXPRESSION

Overview

"Can one communicate?" is one of the major concerns of language study today. Past trends in the teaching of writing skills have placed emphasis upon the conventions of written expression and not enough upon the substance of what is written. The New English of the 70's encourages teachers to help students draw upon their own experiences and speak from their own felt convictions and feelings. To help the student with his skills, the teacher should show the student how to write with a purpose and how to write for a specific audience. Good writing and oral expression grow out of a real communication problem and not from an isolated exercise. The correction of errors and the use of standard English must not be overlooked, as rhetoric has its place for social standard. Students will speak and write one way to communicate with their peers, but it is our responsibility to show the appropriate levels of usage. The following concepts and applications are suggestions for motivating oral and written expressions.

Language Context - Oral and Written Expressions

Text: Dynamics of Language, Chapter 11

General Concept: Language Choice

The purpose of communication is an important element in determining the characteristics of language used by the sender or writer. Language serves seven distinct purposes.

Concept 1: To direct

This kind of language is used in any set of directions. This purpose requires words that will direct an action. The language must be clear and precise; it must take into account the point of view of the listener.

Application: Students may select any given set of directions to give orally or in written form, i.e., from making a model car to legal documents; directions to find local businesses; sections of the city.

Concept 2: To inform:

Language should be clear, precise, and comprehensive so that the listener or reader understands.

Application: Use oral or written situations by giving short speeches, announcements, or articles that inform the reader or listener. From the mass media, the television, radio, and newspapers can serve as sources.

Concept 3: To entertain

This purpose applies to many situations. The language does not follow any set rule. Surprise elements, preciseness, clarity, and verbal humor are characteristics for entertainment. Cartoons express the same purpose.

Application: Use dramatization and dialogue to express favorite commercials or entertainers' special trademarks of oral expression; satire, understatement, or exaggeration.

Concept 4: To persuade

The key feature of effective persuasion is cleverness. The speaker must know what the listener desires or values. Clarity and preciseness will make any offer more satisfactory or desirable.

Application: Have students give oral advertisements that are heard from commercials or write original requests from organizations, etc. Ask them to explain which of their desires or values each message attempts to match. Ex.: The recruiting division of the Armed Services emphasizes serving one's country and offering travel, skill and educational advantages.

Concept 5: To socialize

This purpose is not precise. It is not meant to be interpreted literally. The expression conveys social relationship and not specific meaning.

Application: Have students list situations in which social expressions are used. Ex: attending a school prom, visiting a friend, a telephone conversation extending an invitation.

Concept 6: To perform

The expression is formal, ceremonial, and governed by certain prescribed rules. The language is designed to enhance the dignity of the act. It is used by official organizations, religious ceremonies, and fraternal groups. Choice of words is not modern and often difficult. Moments of silence are another feature of this expression.

Application: From students' experiences discuss the language used for these situations: accepting a civil position (mayor); a state position (governor); a religious position (minister, priest, rabbi); ceremonies as installation, dedication, wedding.

Concept 7: To inspire

This is a literal expression of personal and denotative meaning. The language is thought-provoking and interpreted by each individual on the basis of his own experiences and feelings. The metaphor, a form of figurative expression, is often used.

Application: Have students read famous inscription quotations or inscriptions to interpret messages. Songs and scriptures have inspirational themes that can be used.

Language Style

General Concept: Language variation is called style. Our language is adjusted to suit our relationship with our receiver. This functional change is made according to our purpose. The four levels are:

Concept 1: Formal Style

The speaker plans in advance what he will say. This type of expression is difficult when facing an audience. The reaction of the listeners influences the speaker. There is no feedback or immediate signal of reaction that we get in conversations with friends.

Application: Give students an opportunity to express accounts of incidents which make them nervous. Remind them that even the best of speakers and performers have experienced stage fright.

Concept 2: Informal - Public Style

This is a mature style of expression dealing with those we do not know. There is an interchange of feedback (participation from the listener) and the speaker. Signal words carry meaning and act as cues for the speaker. These signals are given by the listener.

Application: Have students give examples of a salesman who won't break his sales pitch regardless of the customer's reaction.

Concept 3: Casual Style

This form is used with people we know very well or with those we would like to know better. The speaker does not rely upon cues from his listeners. Elliptical expressions (omissions) are used. Slang expressions are other features that show close relationship.

Application: Have students discuss or write conversation scenes: classroom, bus, cafeteria.

Concept 4: Intimate Style

The speaker communicates with a personal expression. With this form we communicate only to those whom we trust. Private codes of signals, pet names and jargon within a special group are features of this tyle. Intonation (voice pitch) is used often.

Application: Have students list pet names or jargon talk often displayed in this style of language.

The concepts for written and oral expression are closely related. Application can follow the same principles to fill the appropriate situation. In both cases the writer or speaker can select the expression that suits the relationship to the listener.

CORRELATIONS TO USE WITH ORAL AND WRITTEN EXPRESSIONS

Literature

Exploring Literature:

Banks of the Sacramento - casual
The Charge of the Light Brigade - inspirational
Lou Gehrig: An American Hero - jargon
The Celebrated Jumping Frog of Calaveras County - entertainment, dialect
A Man from Fort Necessity - intimate
Concord Hymn - inspirational
Death of Red Peril - casual
A Country Tale - intimate
Psalm 121 - inspirational

Exploration Through Reading

Building Power Sections - to direct
Declaration of Independence - formal
Letters to His Daughter - formal
A Proper Place for Sports - intimate
Lindburgh Flies Alone - to inform
All America Rode With Him - to inform
On the Brink of a New Era - informal - public
The Milk Pitcher - casual
The Deacon's Masterpiece - to persuade

New Worlds of Reading

T21 Semantics: Levels of usage and language change. Technical words, jargon and slang.
T22 Comprehension: Formal and informal
T23 Levels of meaning

Spelling

Skills in Spelling

Unit 7 Literal language
Unit 17 Diary or journal writing
Unit 26 Editorial writing
Unit 34 Diction, cliches
Unit 35 Political writing

Language

Dynamics 2 Chapter 9 Effective Writing

SUPPLEMENTARY BOOKS FOR USE IN UNIT 1B
ORAL AND WRITTEN EXPRESSION

Language of Man Series

Joseph Fletcher Littel, Editor
McDougal, Littell & Company
Box 1667, Evanston, Illinois 60204

This series has excellent material for classroom adaptation. Manuals accompany the series.

Language of Man	Book 2	Story of Language	pp. 113-136
Language of Man	Book 3	Using Figurative Language	pp. 55-98
		Coping With Mass Media	pp. 101-175
Language of Man	Book 4	Levels of Language	pp. 41-91
		Communications of the Future	pp. 55-98
Language of Man	Book 6	Language of Politics	pp. 41-55
		Language of Advertising	pp. 83-103
		Language and Race	pp. 63-75
Language of Man How Words Change Our Lives		Language of Advertising	pp. 43-81
		Language and Race	pp. 85-97
		Language and Politics	pp. 105-119

The Turner-Livingston Communication Series

Follett Publishing Company
Chicago, Illinois

The Newspaper You Read

The Television You Watch

The Movies You See

The Letters You Write

The Phone Calls You Make

The Language You See

The Greening of English

Allan A. Glatthorn
Heath Professional Service Program 1
D. C. Heath Company

This pamphlet explains "A New English for a New Age" and will give you a better understanding for the text, Dynamics of Language 2.

C. Communication through Radio, Television, Newspapers, Magazines, or Comic Books

Overview - Variations of Communication

This section is developed to supplement the Semantics and Oral and Written Expression sections. It must be noted that our multi-media society is not only based on oral and written expression but is also responsible for mass changes in our language. An example of the effect of television is the way in which television is standardizing our language while also adding to our vocabulary by exposing a large population to new expressions in our language.

Central Concepts:

A. Students can become more perceptive receivers of communication if they understand the differences among reports, inferences, and judgments, and if they are aware of devices of propaganda.

B. Each of the communications media affects us and the message in different ways: that is, the medium is the message. The printed word as a medium and radio as a medium make different demands on both the sender and the receiver of the communication.

C. The several visual media - still photography, motion pictures, and television - use a special visual language that needs to be analyzed and understood in ways significantly different from those involved in verbal language.*

Introduction

Part D of Unit I, "Communication" studies the media. This includes radio, television, newspapers and magazines, and movies.

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* Concepts taken from: The Greening of English: A New English for a New Age. Allan A Glatthorn. D. C. Heath & Co., 1971.

The object of this unit is that each student see the importance of these vehicles of communication and the effect they have on his daily life.

It is advisable that as the instructor begins to study each medium, that the students be allowed to research the history of each, i.e., in the study of radio, research its history, development, etc., and branch out into discussion about its immediate and long term effects on the public and how the medium has evolved through the years as its audience has matured or changed in direction.

Communications

Activities

I.

A. Radio - A suggestion for using the medium of radio in the study of language is to have each student listen to his/her radio and bring into class one or more commercial studies, i.e., examples of commercials heard on the radio with emphasis in studying the voices used:

a. women or men and what effect the sex of the voice had on the commercials' selling power.

b. the voice tone used - was it clear, excited, etc., and what effect this had.

c. the language of the commercial. What promises did it make; what did it guarantee, etc.? Was it believable?

d. notable personalities - was the voice that of a famous personality and, if so, how did his image affect the commercial?

e. What is each commercial trying to communicate? Does it do so effectively?

B. Bring a radio to class and have the class listen to different programs. Evaluate each station's programming in relation to:

1. The audience it appeals to; i.e. age group, interest group.

2. Listing the different types of programs on each station.

3. The programming have any relationship to the area in which the station is located, i.e. is programming for Chapel Hill different from that of Durham or Raleigh? Why?

4. The advertisements used on different stations vary in content and in the manner in which they are produced? Does this have any bearing on whether the program using the commercial is a "talk-show" or a music format?

II. Television

Reference for opening the unit - Focus p. 374-375. Poem - "The Day the T. V. Broke". Note reference on "Who's Afraid of T. V.", p. 375.

Activities

A. You may wish to use the same activities in T.V. as we used with radio ads, putting special emphasis on the video area. If you use a color T.V., note the use of blues and greens in ads and discuss the psychological value of these colors in advertisements, i.e. cleanness, freshness, appeal to the eye, etc. Ex.: Salem commercial.

B. Discuss the different levels of television shows and their value for our society. Ex.: News, movies, family comedy, soap-operas, variety shows, editorial programming, interview programs, late-night talk shows. Evaluate them as to their "escape" value, etc.

C. Have the class view two television shows of similar format and then write a comparative paper on their appeal, format, value, etc., for the television public.

III. Newspapers and Magazines

1) Discuss with the class the value of the newspaper in a society that also receives news through radio and T.V. at a much faster pace than through print.

2) Discuss the language of advertising with the class. You might want to refer to the film - Learning from Advertising Language. Coronet (not available from County).

Activities

I. The form of the newspaper

Have the class make their own newspaper. Place emphasis on the different type articles:

1) News
2) Feature
3) Editorial
4) Sports

(Refer to the Bremer-Preuse Spelling Text, Unit 8, p. 24; Unit 26, p. 73).

Make sure that as you study this part of the unit that you cover the forms of stereotypes, inferences, compare/contrast techniques, judgments. A good reference is in the Focus text. Chapter 7 - "Judgments"; Chapter 8 - "Relationships". In New Worlds of Reading, "Inferences" - poem "Faces" p. 36; "Thank You, Ma'am" p. 79; "Cemetery Path" p. 108; picture on p. 298. Also the novel Shane may be used for a study of judgments and stereotypes.

Activity

Have students create their own magazine. They should first decide on the audience the magazine will try to reach, its format, and its content. Have them:

(a) draw or clip illustrations
(b) write articles
* (c) create advertisements for products

*In (c), students should be aware of the different techniques of advertising. Ex.: Using the good connotation of one image such as a country club to transfer an image.

References

A good reference to use in illustrating the "making of a commercial" is found in The Language of Man: How Words Change Our Lives, J. F. Littell, ed. (McDougall Littel & Co., Evanston, Ill.) "Making the Dial 'Volkswagen' Commercial", p. 83. Also, film references: Learning from Advertising Language, Coronet Films; Do Words Ever Fool You, (county office), color, grades 4-9; Why Communications Satellites, color, 12 min. grades 7-12.

Further Activities

1. Evaluate each of the following messages by telling whether it is reliable or unreliable and indicating your reasons.

    a. A news story from the Communist party press: "Soviet leaders announced today that they were granting amnesty to several Soviet writers recently accused of counterrevolutionary propaganda."

b. Jon Hanson, Hollywood screen idol, strongly denounced a guaranteed annual income, indicating he plans to head an organization to fight the issue.

c. Walker Stone, head of the Peach Growers Institute, indicated that he had secret information that the striking peach pickers were being supported by Communist funds.

d. Art Homer, slugger for the Boston Red Sox, uses Whammo bats.

2. Collect from current newspapers and magazines at least three examples of messages that do not seem trustworthy because of the speaker's doubtful qualifications or probably bias. Be prepared to explain your reactions.

3. Collect several advertisements in which each stated purpose seems to conceal some real purpose. Be prepared to explain the concealed purpose.

Concept

The first step in becoming a perceptive communication-receiver is to examine critically the communication situation: the message-sender, the purpose, the occasion, and the medium.

Applications

1. From the statements below select those which are reports and explain how you could verify or disprove each one.

a. You are a rude, impertinent young man.

b. The temperature today is 50° F.

c. Mice have three legs.

d. Fifteen year-old girls are foolish and silly.

e. Leprechauns have an average life expectancy of 154 years.

f. The majority of students in this school prefer rock music to folk music.

g. Rock music is more exciting than folk music.

h. The population of Tokyo is greater than the population of New York City.

2. Select something you own that you might like to sell. List all the objective facts that describe it. Write an ad that makes that possession sound very desirable; then write another ad that makes it sound undesirable.

3. Clip a news article from a magazine or newspaper. Underline all the words in the article, excluding quoted comments, that imply someone's judgement or opinion.

4. Rewrite the following story by removing all the subjective and connotative language, and substituting objective, denotative language. Make the story as objective and as factual as you can.

   Young leftist protestors disrupted proceedings in municipal court yesterday, shouting obscenities and seriously interfering with the orderly conduct of justice. The unkempt radicals were protesting the recent enactment of an ordinance to close all public parks at dusk. The unruly group manhandled a policeman, who tried to prevent them from entering the courtroom. One of the long-haired rebels tried to make an inflammatory speech to the onlookers, but was shouted down by hecklers.

Concept

A report is an objective, verifiable statement about something in the real world.

Applications

1. Clip an editorial or a feature article from a daily newspaper and underline each of the inferences made by the writer.

2. Indicate whether you think each inference listed below is "probably sound" or "probably unsound". Explain your choice.

    a. They own three cars and live in a big house in an exclusive section of town. They must be very wealthy.

    b. They didn't pay anyincome taxes last year. They must be very poor.

    c. Sixty percent of the students surveyed in this school said they did not eat breakfast. There must be a lot of hunger in this community.

    d. Tim has been in bed all morning with his door closed. He must be quite ill.

3. Each inference below is stated in definite language as if it were a final report. Rewrite each one so that it sounds more tentative.

    a. Roy's grades have slipped since he got his new car. That car is causing him to fail.

    b. Mr. Walker is angry with me. He didn't speak to me when we passed in the hall.

    c. No noise is coming from your sister's room. She must be sound asleep.

Concept

An inference is a conclusion made about the unknown on the basis of the known.

Applications

1. Copy each of the following sentences that contains one or more judgement words. Underline the words which imply a value judgment and then revise each sentence in order to make it more objective.

    a. He impudently growled his answer to the highbrow official.

    b. She snarled back to him.

    c. The uncouth girl slouched along the corridor.

    d. The crabby old teacher screeched at us.

    e. The lovely old lady smiled sweetly and spoke charmingly of the past.

2. Clip from a newspaper at least three news stories and advertisements that contain judgments. Underline judgment words in each.

Concept

A judgment is an expression of an opinion: a label placed upon a person or thing that reveals our feelings of liking and disliking.

Application

1. Clip from a newspaper at least three articles and advertisements that you think illustrate the various propaganda techniques discussed. Be prepared to explain which technique or combination of techniques is used in each one.

Concept

Propaganda is spreading information to promote or discredit a cause, usually using emotional appeals in order to get people to follow a certain course of action. Some techniques used by propagandists are name-calling, transfer, testimonial, plain folks, card stacking, bandwagon, pseudoscientific jargon, and flattery.

IV. Comic Books

Explanation: It should be noted that there is a new trend developing in the study of our culture. One of the major concerns today is the study of "pop culture", i.e. the study of everyday objects and reading material that make the "everyday Joe" tick.

At Bowling Green State University there is a center for the study of "pop culture." The chairman of the department, Professor Ray B. Browne, feels that even the study of a Coke bottle is valuable in discovering the composition of modern man.

It is notable, indeed, to trace the development of comics from the 40's through the 70's. Today, many comics of the 50's such as "Green Lantern", "Batman" and "Superman" are now studied not only for word usage but for their social commentary. It is important that if you implement the use of comics in your classroom, that you have first an understanding of why they are there. Your reasoning may be (a) to simply interest non-readers in reading or (b) to use them as a stimulus for discussion of our present-day culture, or (c) both of these reasons, which are both valid.

Activities

1. Have students bring any comics from home old or new, and discuss them for their social value in relation to their date of copyright; i.e., if a Mickey Mouse comic is entered, with a 1959 copyright, discuss the influence Walt Disney was beginning to have upon our culture, the Mickey Mouse Club, the desire of people in the late 50's to seek out pure entertainment and escape in their entertainment.

Introducing this type of unit will demand research on the part of the teacher; however, it is a valuable study, which will serve to interest the slow or non-reader. It is also a "jumping-off" exercise through which other reading matter may be introduced.

Activity

It may be valuable to have each member develop his own comics. Have him/her choose his/her characters and what they are to represent; have them create conflicting situation through which to reveal the characters.* This exercise may be for one cartoon, a comic strip, or a comic book.

V. Motion Pictures

The objective of studying the motion picture as a form should be to make students aware of its influence upon society and how it reveals our society. It should be studied first as an art form with emphasis on camera work, lenses, etc. Then a pursuit into the history of the movie might be valuable.

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* This is one excellent opportunity to praise the artistic student who might not do as well in academic studies as other students.

Concept

Visual literacy is becoming a part of our literature, language, and composition programs. We must educate our students in the use and understanding of the medium of communication.

Suggestion

To purchase inexpensive cheap cameras which may be used to enhance the English program by creating slide/tape essays. Stories, poems, drama, etc., all the forms of literature, may be enhanced through film. It should also be mentioned that students who participate in film-making learn not only about film but also about writing, organizing, focusing, editing, and cooperating.

Resource

A good source for studying film techniques is Basic Film Terms - A Visual Dictionary, Pyramid Films.

Film History

As you move into the study of film history there are films available from the county such as:

1. "The Barber Shop" - W. C. Fields
2. Charlie Chaplin Movies Durham County Library

3. "Nanook of the North" - The first documentary film ever made, L.I.N.C. Films.
4. "Dream of Wild Horses" - Study in camera work, L.I.N.C. Films
5. WUNC in Chapel Hill (Channel 4) also has a series on Friday nights at 8 P.M. of film history. In this series some of the best of the old movies are shown.

Books as Resource

1. William Kuhns, Themes, Short Films for Discussion (1968) and Supplement One (1969), Dayton, Ohio: George A. Pflaum, Publisher.
2. Exploring the Film - (text) Kuhns, William

Available Materials

1. Film catalogue at Public Library which lists State Dept. Films (the only stipulation for these films, however, is that they may not be shown in a public school classroom)
2. Write Kodak in Rochester, N. Y. for their free materials dealing with visual literacy.
3. Durham Public Library Film Catalog.

OTHER ACTIVITIES WITH COMIC STRIPS

Comic strips and cartoons, not-so-light morsels of daily sustenance, are read by more Americans than are any of the other mass media. Their easy accessibility makes them ideal for several days' classroom consideration. Look at a wide variety of comic strips to help the class understand that:

- this medium imposes serious limitations on the artist (daily segmentation, small frames, no sound, two dimensions)
- there are different kinds of comic strips featuring various combinations of realism, melodrama, fantasy, humor, adventure, domestic life, business life, animal life.
- some strips tell a traditional narrative story, while others do not
- some strips use creative techniques which obviously point out to the reader that he is viewing a highly sophisticated *fiction* which the reader is *not* supposed to believe is real.

Comic strips and indeed all fictive forms divide into two groups:

- fictions of suspended disbelief, in which the reader accepts the work as a copy of real life and never suspects otherwise.
- fictions of non-belief, in which the reader is constantly reminded by the writer that the work is a fiction, a lie, and not true to life.

Examples of the former are "Winnie Winkle," "The Phantom", "Steve Canyon", "Apartment 3-G," "Mary Worth." Examples of the latter are "Peanuts," "Pogo," "The Wizard of Id," "Dick Tracy," and "B.C." Students may be surprised to note the following: their favorite comic strips are fictions of non-belief, which they ironically believe to be truer to life than the more "realistic" forms; many of the "formal" problems of the cartoonist's craft are shared by the writer of literature; comic strips also deal directly with the concerns of modern Americans.

Contemporary comics also point to a developing trend toward "anti-heroism," in which the central characters of several strips represent direct inversions of the traditional concept of "heroism." These new anti-heroes indicate one style of life through which the average individual citizen can cope with the overwhelmingness of the modern world.

1. Have the student select his favorite comic strip and then re-tell it in words the story of one day's episode so that someone who is not at all familiar with the strip would understand what happened. This activity will point out how pictures and comic strip conventions actually tell the reader-viewer much more than he might at first assume.

2. Some students may want to choose a traditional narrative comic strip and then predict the outcome of the current adventure. These compositions could be saved and read aloud at the end of the year to see how accurately students foresaw the evolution of the strip's plot structure.

3. Many strips make use of carefully contrived speech patterns. Have students look at several strip characters to see how accurate the cartoonist is interpreting the level of language for particular characters. For example, do the teenagers use the language one would expect from teenagers in informal situations? Are the levels colloquial where one would expect them to be and formal in the appropriate situations? Students will notice misspelled words.

Have them determine the cartoonist's purpose in deliberate misspelling. Without going into dialects, suggest that the pronunciation implied is sometimes related to a particular region.

4. Some comic strips seem to take positions regarding politics. Students (AA) could show how strips like "Pogo", "The Wizard of Id," "Li'l Abner," and "Little Orphan Annie" often present a political message coded in the conventions of comicdom. Some students might investigate the actual lives of the cartoonists to discover how their strips do or do not reflect their own personal views. The could demonstrate how Al Capp's Dogpatch and Walt Kelly's Okefenokee Swamp are microcosms of American society.

5. Compositions might be organized around a thematic approach to comic strips. Choose a theme such as war, crime, medicine, politics, childhood, or adolescence and survey the comic scene to see how it is treated. Students who select adolescence could also comment on the authenticity of the comic strip image of that time of life. They could also speculate about why comic strips generally have difficulty in portraying the teen years.

6. The class might try role-playing in which students assume the personalities of comic strip characters. Be sure that each student in a role-playing situation understands clearly what his objective or goal is in interaction with the other characters in the dramatic discourse context. Advise the students often to play the comic character and not themselves in the same situation. Realize that once the characters' personal objectives are attained, then the dramatic situation is dissolved.

For example, reconstruct a "psychiatric" interview between Charlie Brown and Lucy in which Charlie is trying to find out what's wrong with his baseball managing while Lucy is trying to humiliate him.

BIBLIOGRAPHY - 8TH GRADE

Basal Texts:

The Dynamics of Language. Allan Glatthorn and others. Heath.

Skills in Spelling, Book 8. Neville H. Bremer. McCormick-Mathers.

New Worlds of Reading. Walter B. Oliver and others. Harcourt, Brace.

Focus. Stephen Dunning. Scott, Foresman.

Exploring Literature. Walter Havighurst. Houghton Mifflin.

Exploration Through Reading. Mary Agnella Gunn. Ginn

Supplementary Texts:

The Macmillan English Series, Book 8. Thomas Pollock. Macmillan.

The Roberts English Series. Mary M. Ross. Harcourt, Brace.

Composition: Models and Exercises. Desmond J. Nunan. Harcourt, Brace.

SUPPLEMENTARY TEXTS DESIRED FOR TEACHERS' SHELF

It is requested that we receive 3 copies of each text - one copy for each junior high resource shelf.

Uptaught. Ken Macrorie. Hayden Book Co. N. Y.

The Play of Words. F. Allen Briggs, Harcourt, Brace, Jovanovich, Inc.

The Greening of English. Allan A Glatthorn. Heath Professional Services.

An Approach to Teaching the History of the English Language. William J. Chandler. Department of Public Instruction, Raleigh, N. C.

An Approach to Teaching English Dialects. William J. Chandler. Department of Public Instruction, Raleigh, N. C.

Making Literature Lessons Live. Murray Brombert. Prentice-Hall.

Theory and Practice in the Teaching of Literature by Afro-Americans. Darwin T. Turner and Barbara Dodds Stanford. National Council of Teachers of English. A Clearing House on the Teachings of English, 1111 Kenyon Rd., Urbana, Ill. 61801

Supplementary Student Texts:

(See listing in this resource handbook)

AUDIO-VISUAL AIDS AND TEACHER RESOURCE MATERIALS

16 MM Films

Build Your Vocabulary	Grades 7-12	County AV Catalog	p. 11
Communications:			
Development of Communications	7-12	County AV Catalog	p. 19
Why Communication Satellites	7-12	County AV Catalog	p. 88

Teacher Resource Materials

Personal Files

School Library Professional Shelf

School Library Listings

Current Publishers' Catalogs

List of Suppliers of Audio-Visual Materials

The companies listed below will, upon request, send you catalogues listing their offerings of various audio-visual materials:

Audio-Visual Library of Science Transparencies
General Aniline and Film Corp.
Binghamton, N. Y. 13900

Bausch and Lomb, Inc.
635 St. Paul St.
Rochester, N. Y. 14602

Charles Besler Co.
219 South 18th St.
East Orange, N. J. 08818

Stanley Bowman, Inc.
4 Broadway
Valhalla, N. Y. 10595

Coronet Instructional Films
65 East South Water St.
Chicago, Ill. 60601

Walt Disney
495 Route 17
Paramus, N. J. 07652

Denoyer-Geppert Company
5235 Ravenswood Avenue
Chicago, Ill. 60640

Ealing Corporation
2225 Massachusetts Avenue
Cambridge, Mass. 02140

Educational Filmstrips
Box 1031
Huntsville, Texas 77340

Encyclopaidia Britannica Corp.
425 N. Michigan Ave.
Chicago, Ill. 60611

Indiana University
Augio-Visual Center
Bloomington, Indiana 47401

Jewel Aquarium Company, Inc.
5005 West Armitage Ave.
Chicago, Illinois 60639

National Teaching Aids
386 Park Ave., South
New York City 10016

A. J. Nostrum and Co.
3333 Elston Ave.
Chicago, Ill. 60618

Polaroid Corp.
Cambridge, Mass. 02139

Programmed Teaching Aids, Inc.
3810 South Four Mile Run Drive
Arlington, Virginia 22206

RCA Educational Services
Camden, N. J. 08108

Scholastic Magazine, Inc.
900 Sylvan Ave.
Englewood Cliffs, N. J. 07632

Science Research Associates, Inc.
259 East Erie St.
Chicago, Ill. 60611

Society for Visual Education, Inc.
1345 Diversey Parkway
Chicago, Ill. 60614

Superintendent of Documents
Washington, D. C. 20001

List of Suppliers of Audio-Visual Materials Cont'd.

Film Associates Educational Films
11559 Santa Monica Blvd.
Los Angeles, Calif.

Film Strip House
432 Park Ave. South
New York, New York 10016

General Education, Incorporated
96 Mt. Auburn St.
Cambridge, Mass. 02138

Hammond, Inc.,
515 Valley St.
Maplewood, N. J. 07040

Tecnifax Education Division
Holyoke, Mass. 01040

3M Business Products Sales
St. Paul, Minn. 55101

Tweedy Transparencies
208 Hollywood Ave.
East Orange, N. J. 07018

Ward's Natural Science Establishment, Inc.
Box 1712
Rochester, N. Y. 14602

124a

Poetry Is Now: A Resource Unit

9th Grade

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Poetry Is Now: A Resource Unit

Overview

Recognizing that teachers find it difficult to sustain student interest in poetry, we feel that a resource unit presenting specific activities in reading and writing poetry would be useful to ninth grade teachers.

Poetry is often regarded by the student as being something remote and bookish. The activities and projects given here attempt to remove this stigma by student involvement and an evaluation on a personal basis.

This unit is designed to be success-oriented. There should be no failures. On creative work of this sort, there should be no judgment of the sort that labels "pass" or "fail". All evaluation procedures should be positive and present the student writer with a response to his work.

Explanatory Note:

This unit is designed on a day-to-day basis for an approximate time of fifteen days. However, sufficient material has been included that the unit could progress from four to six weeks should student interest prevail.

Included is a glossary of terms used in the unit. Teachers may or may not want to have a handout of these terms. For the benefit of the teacher, copies of poems which may be difficult to find are included in the appendix.

The filmstrips and records mentioned in this unit are not found in all the school libraries, but the teacher can substitute freely with whatever is available.

No formal evaluation of the unit is included. It was the intention of this group that the teacher evaluate the program through the activities listed.

Day 1:

Introductory Activity

Purpose: to introduce poetry as something personal but easily created and to have the student unknowingly write a cinquain.

Special Materials: preparation of a different article for each of the senses. The following are suggestions only:

1. lemon slice or dill pickle for taste
2. cellophane with a drop of vaseline, a fur glove, or a straight pin for touch
3. perfume, powder, tuna for smell
4. whistle, teeth of a comb for sound
5. pictures for sight

Teacher-student Activity:

1. Pass out one article for each student or a bag containing one for each row. Ask each student to experience one of the stimuli and then think about his sensory reaction.
2. (Construction of a cinquain) Ask the student to do the following:
    a. Name the experience in one word (noun)
    b. Write two words that describe the object he has named. (adjective)
    c. Write three words that show a possible action related to the object.
    d. Write his opinion or thought about the topic.
    e. Write one word that to him means the same thing as the naming word.
3. Student now has completed a cinquain. Using inductive reason, have the student trace the development of a cinquain.
4. Students may wish to read poems aloud with other class members guessing the object of the poem.

Alternative Introductory Activity

Introduce poetry by having the students bring one day in advance their favorite records. The teacher, if possible, should try to choose those lyrics that can relate to the theme of "Me." After playing selections, the teacher can brainstorm with the class members as to the type of characters portrayed in the songs. Hopefully, students can then see this type of poetic expression as an extension of the artist's personal feelings and ideas.

Assignment due: Day 5:

After a thorough discussion on poetry as personal expression, assign the students to make a small collage on themselves entitled "Me." Students should attempt to find illustrations of various facets of their personalities.

Day 2:

Using notes in glossary have students write, according to the steps listed, a word cinquain beginning with me. If an opaque projector is available, the students' work can be shown to the class, demonstrating that they can write poetry. Other words such as school, music, rock, clothes can be used to write more cinquains if desired.

Then the student can be asked to write about his dreams - starting with the words "I Wish ..." (Examples are given in appendix; see pp. 8-9 in Now Poetry).

A third type of poem can be used beginning "I Used to Be ... But Now." (Examples are given in appendix; see pp. 10-11 in Now Poetry).

Day 3:

Continuing the writing of personal poems, begin any of the forms from Day and move on to the formula "I Seem To Be/But Really I Am ..." This should lead into a discussion on irony.

Day 4:

Study of irony.

Handouts or transparencies may be used at end of period to give summary definitions of irony. The traditional types of irony may be brought up by using "Richard Cory" for irony of character; "Ozymandias" for irony of situation; and "1887" by A. E. Housman for verbal irony. Discussion should lead students to see the parallels between their poems ("I Seem To Be/But Really I Am") and the traditional types of irony.

Day 5:

Use collages assigned on Day 1 to develop insight into the complex personalities of the students. It is suggested that these collages be shown by the teacher for the students to identify the persons they represent. Discussion of various aspects which may be surprising or ironical or paradoxical may be done in groups or by the class as a whole.

Day 6:

Explanation of projects is given on this day to allow students sufficient time to complete projects before the unit on poetry is finished. The teacher may wish to choose just one project for the entire class or permit the students to decide on their own projects. No time has been designated in the daily plans of this resource unit for project work. This must be determined by the individual teacher.

Introduction to Projects: To help students better understand the ideas of the first project, it is suggested that the teacher present the filmstrip and record "Black Images," which demonstrates the use of poetry, images, and music.

The record "Spectrum" could be used also with accompanying pictures to depict the images of the black poetry.

DAY 6

EVALUATION PROJECT #1

MOTIVATIONAL INSTRUCTION: Those of you who have ever had visions of sitting back in the director's chair and producing your own movie are going to get a touch of that life!

This project is going to give the student the opportunity to correlate pictures, poems and music in their own way. By doing this, the students should be able to realize that poetry is certainly applicable to their modern lives.

The procedure is as follows:

1. Divide the class into groups of four.
2. Instruct the groups to select any topic that they would like to represent through poetry, music and pictures. (This may be anything such as "Family Life," "Love," "Summer Fun," "Sports," "Loneliness," etc.)
3. At this time, explain to the class that they are going to present a slide program. This will be done by showing a certain order of slides while playing a taped selection of poems and music which corresponds to the visual expression.
4. You should set the requirements for each area with consideration for the desired length of the final presentation. A ten-minute production requires about fourteen slides with three records and five poems. Set the due date about four weeks away in order to allow sufficient time for film processing.

You will need to secure at least one camera for each group. Cameras may be volunteered by students. Fill the cameras with slide film and supply flash cubes. Financing can often be provided by a material fund which is within the school budget. Many developing places will give cut rates to schools. If money is absolutely not available then another technique may be substituted. (This technique will be explained within this unit.)

After the cameras have been distributed to all groups, instruct the students to decide what photographs they need. Be sure to emphasize the importance of the photo exemplifying the nature of topic. At this time, the groups should designate specific responsibility for each member. The picture taking should not be done by only one person. After a photo is taken, the person should write the scene and frame number so that planning can be done before the actual slides return.

When the slides do return, the students will need time to work in groups. They should begin to organize slides and poems. The selected instrumental music may be played in the back-ground while poems are read. If the record has lyrics then it will probably be better to pause for the recitation of a poem. They should decide specifically when a frame should be changed. They may use a stop watch for this.

When they have some idea of the order of presentation, they will need to compose title and captions in relationship to the slides.

Titles are typed or written in black ink on white paper such as this: See p. 176.

After this is completed, the paper is run through a thermo-fax and produces an acetate copy. These squares are to be cut and placed in a blank slide frame.

If you do not have the money to finance this project the class can make all of their slides from the thermo-fax with acetate. This technique would lend itself to such slides as cartoon sketches.

After all groups have compiled their production, have each program presented to the class. This is a good methods of evaluation. By doing this, the student demonstrates his awareness of poetry and images related to poetic experiences.

EVALUATION PROJECT # 2

STUDENT ANTHOLOGIES

The student should choose a theme from a list developed by the students themselves. Possible items are loneliness, brotherhood, humor, courage, personal freedom, and despair. The following are suggested guidelines for the anthology.

a. Cover: original drawing, a tracing, or a picture from a magazine.

b. Preface: Why I Chose This Theme.

c. Introductory Composition on the poem I like best.

d. Minimum of 10 poems on the chosen theme

e. At least one original poem on theme

f. Illustrations optional

As a follow-up on the anthologies the best original poems and compositions may be shared with the class. Some of the poetry may be presented "coffee-house" style with a guitar accompaniment.

EVALUATION PROJECT # 3

PUPPETS AND DRAMATIC POEMS

In this project students would present some dramatic poem with puppets designed by themselves. A puppet can be made by sticking a styrofoam ball on a dowel. It is suggested that the poem be taped by the students (perhaps with background music) and the puppet show be presented with the taped poem or dialog. Poems appropriate for this activity would be "Home Burial," "Death of the Hired Man," "Out, Out --" by Robert Frost; "Richard Cory"; "Sunning" by Tippett; "Rebecca" by Belloc; "The Trap" by Beyer. These last three are in *Reflections on a Gift*, ed. by Dunning.

Other dramatic activities may include pantomime or short skits instead of puppets.

Day 7:

Rhythm

Play recordings of "The Congo." Read aloud "My Papa's Waltz." Have students beat out rhythms on desks. Point out differences between "speech rhythms" and "motor." (see glossary).

Use choral readings of "Kallyope Yell"; "African Dance"; "The Negro Speaks of Rivers." (Items given in appendix).

Students may write their own choral readings. These could be projected on the opaque projector and read by the entire class.

All poems mentioned in this day are in the appendix.

Day 8:

Sound Symbolism

I. Use the recording of "The Bells," accompanied by a handout of the dittoed poem. Students pick out examples of onomatopoeia.

II. Use "The Base Stealer" as an example of the embodiment of sound symbolism in an entire poem.

III. Give students a copy of a poem with some words left. Let them fill in the blanks with appropriate words. Then compare the student's suggestion with the author's choice. Emphasis should be placed on the idea that the student's word is his legitimate choice and he is not trying to get the "right" word. There is no "right" word. The students are merely seeing what effects can be achieved by using different words.

Example A:

Select the best words from those listed below to fill the blanks:

When the hounds of spring are on winter's traces,
The _a_ of months in meadow or plain

Fills the shadows and _b_ places
With _c_ of leaves and _d_ of rain.
--Algernon Swinburne, "When the Hounds of Spring"

Key:

a. saddest leader coldest mother
b. country windy secret tiny
c. lisp sound green beauty
d. patter ripple shower wash

Example B:

Use the copy of "Counting Out Rhyme" in the appendix and leave out the underlined words. Follow the same procedure as above.

IV. Play the record of Judy Collins' "Both Sides Now." (Lyrics are given in appendix). Students may use these lyrics to point out examples of all sorts of sound effects - end rime, internal rime, alliteration, assonance, consonance.

"Counting Out Rhyme" by Millay for similar examples of assonance, consonance, alliteration.

Day 9:

Imagery

I. Since poems can deal with any kind of human experience, students could act out situations such as the ones listed below. Follow each pantomime with a poem dealing with the same or similar subject.

A. Girl combing her hair and trying out new hair styles, while her younger brother is trying to get into the bathroom. Poem: "Triolet Against Sisters"

B. A man driving down the road and trying to pass another car. When he does finally pass this one, he merely gets behind another. Poem: "Ambition"

C. A mother giving advice to a son about what he should do to advance himself in the future. Poem: "Mother to Son"

D. A lonesome person who is walking along the street eating fruit, nuts, or candy from a bag. Poem: "To a Poor Old Woman"

II. Have girls write a description of a picture which has not been seen by the boys. The boys likewise write a description of a picture not seen by the girls. From the descriptions, each group tries to sketch the unseen picture.

III. Use the film "What is Poetry?" with the poem "Auto Wreck" (given in appendix). Students discuss the feelings aroused by the two media.

Day 10:

Haiku

1. Pass around the room several pictures of "nature" subjects. Have the students jot down in a list three phrases naming what they see in each picture. These three phrases should give him some beginning concept of what a haiku is like.

Project a haiku (see appendix) on the overhead screen and point out how close the students' jotting is to a formal haiku.

II. Play a record depicting the forces of nature such as "One Stormy Night." Follow the process outlined above.

III. Show the film "Haiku: Introduction to Poetry." This is good for academically-oriented students.

Day 11:

Metaphor, Simile, Personification

Using student haiku (if possible) introduce examples of figures of speech: metaphor, simile, personification.

Use the activities below to increase the students' familiarity with these terms.

I. Fill in the blanks:

She is as sweet as ______________________.

When in a good mood, my father is a ______________.

School is like __________________________.

Vacation is like ________________________.

John was happy as _______________________.

The tree __________. (Use a verb to create a personification)

II. Assign the following comparions to the categories of (1) simile, (2) metaphor and (3) personification. Some of the metaphors are simple; others complex and subtle.

1. Death is a dark forest full of beauty as well as fear.
2. Love is as sneaky as a boy who walks up behind you and says, "boo!" (simile)
3. His little round belly
   Shook when he laughed like a bowl full of
   jelly. (Simile)
4. The sun smiled on me. (personification)
5. My long scythe whispered to the ground. (personification)
6. Decrepit age has been tied to me as to a dog's tail. (simile)
7. I should have been a pair of ragged claws scuttling across the floors of silent seas. (metaphor)

III. The following figures of speech are subtle and complex. They compare A with B but B is not mentioned by name. Have the students tell what is being compared to what. A variation on this might ask the students to pantomime the compared items.

1. What is this thing called age, tied to me as to a dog's tail? (AGE & A TIN CAN)

2. With a cold smile, Mr. Villain stretched out a tentacle. (MR. V. & OCTOPUS)

3. Peace comes dropping slowly from morn 'til night. (PEACE & RAIN)

4. I slowly emerge from my protecting cover and grow upward toward the sky. (SPEAKER AND A PLANT)

5. I am pinned and wriggling on the wall. (SILENCE AND AN INSECT)

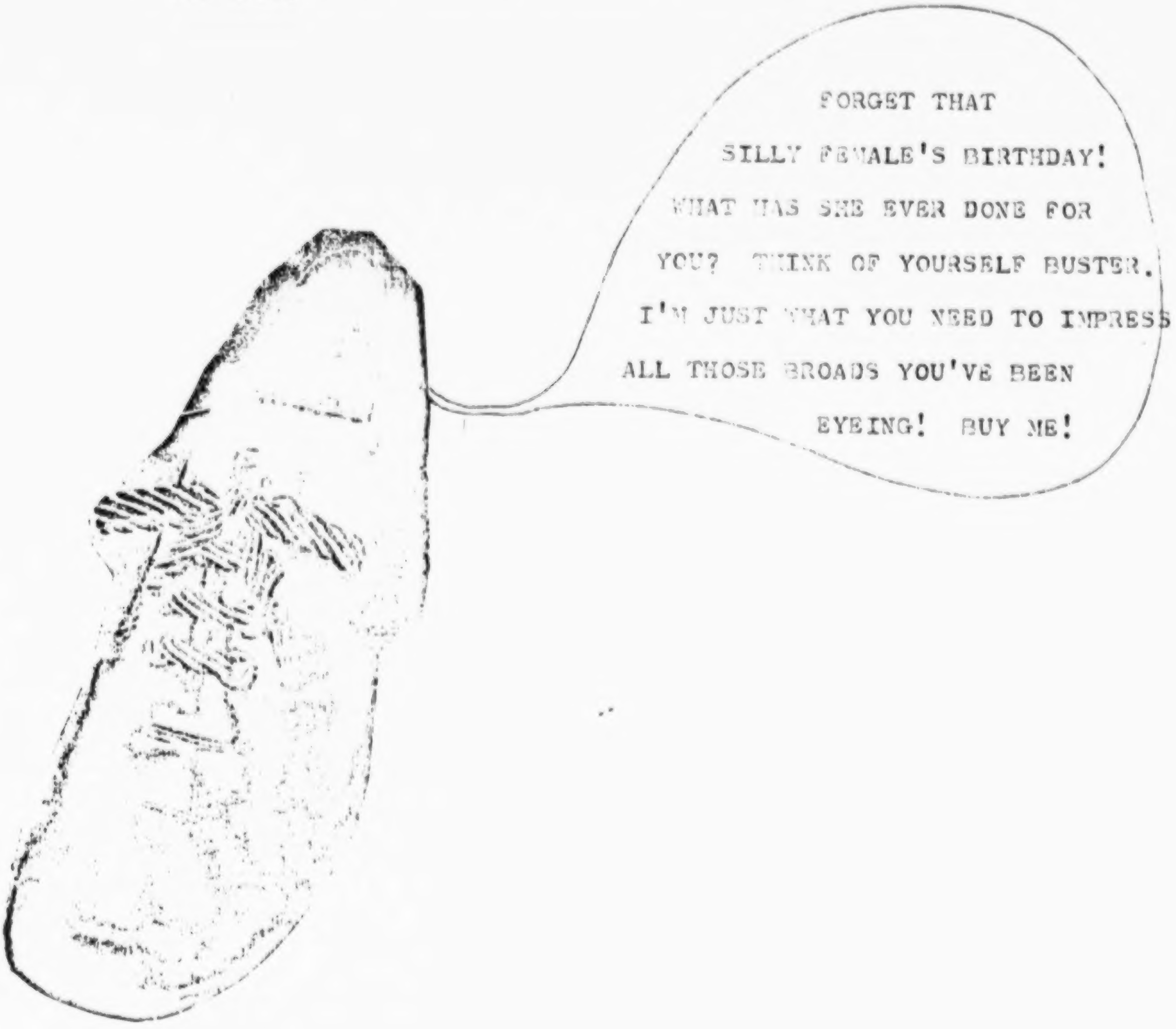
6. Silence tiptoes through the house. (SILENCE & A PERSON)

7. The moon walks the night in her silver shoes. (MOON & A LADY)

8. The snake undulates across the lawn. (SNAKE'S MOVEMENT & WAVE)

9. Black stand the ranks of the sentinel firs. (FIR TREES & SOLDIERS)

Have the students select pictures of inanimate objects from magazines. Instruct them to let the objects say or do something which is representative of personification. Let them write a sentence which involves this personification. Following is an example:


FORGET THAT SILLY FEMALE'S BIRTHDAY! WHAT HAS SHE EVER DONE FOR YOU? THINK OF YOURSELF BUSTER. I'M JUST WHAT YOU NEED TO IMPRESS ALL THOSE BROADS YOU'VE BEEN EYEING! BUY ME!

Personification:

The shiny, mod shoe perked up its laces in order to tempt me to purchase him and his mate.

Day 12:

1. Make available to the students poems with dramatic situations such as the following:

   "Out, Out" by Frost (appendix)
   "Richard Cory" by Robinson (appendix)
   "Auto Wreck" by Shapiro (appendix)
   "Rebecca" by Belloc (Reflections on a Gift..)
   "The Ne'er-Do-Well" by Sampley (")
   "The Microscope" by Kumin (")

   These may be in the form of dittoed handouts or projections. Then have the students write a newspaper account of the story in the poem; or he may write a straight prose version of the event.

II. Bring in newspaper articles; have students write poems from the articles, with special emphasis on imagery. This is an opportunity to re-inforce the concepts in the figures of speech.

III. Arrange the words of a very brief poem in alphabetical order. ("Fall" by Andersen on p. 123 of Reflections on a Giftof Watermelon Pickle). Have the students try to rearrange these words into a poem.

IV. Write out in prose form a poem which is printed in innovative typography. ("in Just-" by e.e. cummings on p. 96 of Reflections). Have students rearrange these words in some way that seems appropriate to them; then compare the student arrangement with the poet's.

V. Have the student glean lines from the language all about them: commercials, advertisements, road signs, bumper stickers ... From his collection he can arrange phrases into brief comments on life or descriptions of life, especially of the American scene. These are called found poems. Examples are given on pp. 52f. in Now Poetry.

Day 13

Concrete Poetry

Using transparencies, project "Summer Job," (appendix) and other concrete poems. Have students write their own concrete poems; they may be displayed on the projector or on bulletin boards. The best may be enlarged on colored paper or poster board and displayed in the halls or cafeteria. (There are a number of examples in Now Poetry, pp. 30ff.)

Day 14:

Concrete Poetry (continued)

I. Obtain typewriters for students to use in creating concrete poems. An electric typewriter (IBM) with several type balls will give the students opportunity to exercise considerable creativity.

II. Have as many types of material available as possible for students to make concrete images on poster board or construction paper: glue, toothpicks, rice, beans, paper clips, rubber bands, yard, colored paper (perhaps shredded), macaroni. These images may be illustrations of poems; they may be embodiments of their own poems; they may actually spell out words and become concrete poems.

Day 15:

Presentation of projects which were assigned on Day 6.

MODERN POETRY PUZZLE

1) M _ _ _ _ _ _ _ _ _ _ _
2) _ O _
3) _ _ D _ _ _ _ _ _ _
4) _ _ _ E _
5) _ _ _ _ R _ _ _
6) _ _ _ _ _ N _ _ _ _ _ _ _ _ _

7) P _ _ _ _ _ _ _ _
8) _ O _ _ _ _ _ _ _ _
9) _ _ E
10) _ _ _ T _ _
11) _ _ _ _ R _ _ _ _
12) _ _ _ _ _ Y

Questions:

1) In this poem, the rhythm reflects the movements of the characters.

2) By the use of a cat, Sandburg demonstrates personification in this poem.

3) "My Luve is like a ...(simile)."

4) A unit of measure of rhythm in poetry.

5) Poetry that creates an actual picture on the page through spacing and other such typographical means.

6) Example: The horrible sea decided to destroy the tiny child.

7) A limerick

8) What sound term? reader, rider fiddle, faddle

9) Author of "The Bells"

10) Pattern of accented and unaccented syllables.

11) Example: She cried an ocean of tears. He asked a million questions.

12) The author of "Counting Out Rhyme" is Edna St. Vincent ________.

GLOSSARY

ALLITERATION - recurrance of the same sound at the beginning of words or in prominent positions in adjacent words. Any two vowels are said to alliterate though they are not identical in sound.

ASSONANCE - recurrance of the same vowel sound; sometimes used as a sort of slant rime. Ex: get, bed.

BALLAD - a form of verse which presents a dramatic or exciting episode (episode) in simple narrative form, suitable for recitation or singing. The typical ballad stanza has 4 lines, the first and third having eight syllables and the second and fourth six each. The rime scheme is abcd.

CINQUAIN - a five-line poem following a specific syllable pattern of two, four, six, eight & two syllables. Invented by Adelaide Crapsey.
WORD CINQUAIN - a more widely used (and useful) variation of the cinquain in which
line 1 is a word naming something;
line 2 is two words describing it;
line 3 is three words expressing an action related to the first line.
line 4 is four words to express an attitude toward or an emotional feeling about it.
line 5 is one word that sums up.

BLANK VERSE - unrimed iambic pentameters. It is the rhythm of Shakespear's dramas, called blank because it is unrimed. Suitable for serious, dignified, lofty works, but possessing considerable flexibility, demonstrated by Frost's use of a loose form of blank verse in "Death of the Hired Man."

CONCRETE POETRY - Poetry that creates an actual picture on the page through spacing and other such typographical means.

CONSONANCE - recurrence of the same consonant sound or of the same pattern of consonant sound.

Ex: reader, rider; wind, land. Often used as a sort of slant rime.

FIGURATIVE LANGUAGE - Statements which are not factual, but are true in only a limited sense. Ex: "She sailed into the room" is not a fact, but is true representation of the manner in which she entered.

HAIKU - short verse of three non-riming lines. In Japan, there are 5 syllables in the first line, 7 in the second, and 5 in the third. American writers don't always follow the strict 17-syllable count. The haiku, which usually relates to nature, portrays a moment of vivid perception; the Japanese word means "hurry."

HYPERBOLE - a type of figurative language in which a gross exaggeration is used to give a correct impression without any intention of being literally true. Ex: I saw a million butterflies.

IMAGERY - visual perception evoked by a poem. It may be literal or figurative. The term is used to cover perception through all the senses.

IRONY - projection of an implied attitude which is the opposite of that which is expressed.

IRONY OF CHARACTER - portrayal of a character which reveals him as other than that which expected.

IRONY OF SITUATION - portrayal of circumstance which turns out to be the opposite of what is expected.

VERBAL IRONY - language which says exactly the opposite of what is meant.

LIMERICK - a humorous poem consisting of five anapestic lines; the frist, second and fifth consist of three feet and rime; the third and fourth consist of two feet and rime. Sometimes a limerick is written in 4 lines, but then the third contains internal rime and may be easily considered two lines.

METAPHOR - a type of figurative language (a figure of speech) in which the comparison of two things is implied rather than stated directly. Ex: Before he had gone fifty feet, he was swallowed up in the fog.

METER - rhythm established by the regular (or almost regular) recurrence of similar patterns of accented and unaccented syllables. The most commonly used meters are the iamb (⌣/), the troche (/⌣), the anapest (⌣⌣/), and the dactyl (/⌣⌣). The pyrrhic (⌣⌣) and the spondee (//) occur occasionally as variations.

Modern poetry tends toward speech rhythms rather than meter. Robert Frost has said that English verse rhythms be classified into two categories: strict iambic and loose iambic. Frost's statement seems to hold a good deal of validity for the junior high student.

ONOMATOPOEIA - (in some new books called "sound symbols") - language in which the sound echoes the meaning. Some onomatopoeic words are "hiss," "slam," "chuckle." This device is extended to whole lines, sentences, even whole poems. Ex: "moan of doves in immemorial elms."

PERSONIFICATION - a type of figurative language (figure of speech) in which inhuman or inanimate creatures are treated as if they were human or animate. Ex: laughing skies, restless thoughts.

RIME - recurrence of like sounds beginning with the vowel of the accented syllable and continuing to the end of the word. Ex: hurry, scurry.

RHYTHM - pattern of accented and unaccented syllables. If the rhythm is regular, the verse may be "scanned," or divided into measures (meters). Modern verse tends toward speech rhythms.

SATIRE - pointing out the failings of human nature by making them laughable. This criticism is always accompanied by the idea that the failing should be reformed or remedied in some way.

SIMILE - a type of figurative language in which one thing is directly compared with another by the use of *like* or *as*.

APPENDIX

Cinquain

Commercials
Clever, stupid
Amuse, inform, bore
Icebox Time
Commercials
- Randy Donoho

Teachers
Smart, different
Talking, talking, talking
Always think they're right
Ding-bats

Trees
Shady, bare
Branching, blooming, growing
They eat your kites
Trees
- Cheryl Miller

Girl
Happy, gay
Laughs, dances, sings
Not showing her inner thoughts
Woman
- Gloria Trujillo

Football
Rough, tough
Run, block, tackle
Very stern coach
Crunch!
- Dale Tair

Skirts
Red, green
Hanging short, hanging long, hanging just right
They have their ups and downs
Skirts
- Peggy McNeely

'I Wish'....

I wish
    I had a house floating
    a mile in the sky
    and a car with cloud wheels
    that would go straight up
    to get me there.

I wish
    I were a gardener
    who could inform a rose
    how beautiful it is ...
    who could explain to a weed
    what it's doing wrong--
    if anything.

I wish
    I were a telephone pole,
    holding voices in my arms
    and sometimes birds.

'I Used To...But Now...'

I used to be a dog
full of run and jump and love
and food that showed up every day like a clock.
But now I'm a vending machine
full of things that people want.
They punch, and I'm supposed to produce.
There's no button for what I want--
I can't even keep the change.

I used to think the world ended one block away.
But now I wonder if
there are some signs somewhere saying
"You are now leaving the universe."

I used to feel that all a person's dreams
would turn out true.
But now I feel
that some of mine
had better not.

I used to be a two-wheeler with training wheels
Now I'm a minibike
and you'd better give me room.

I used to be orange
laughing at any foolish thing.
But now I'm purple
and all I do is think.

I Seem To Be/ But Really I Am

I seem to be nice and kind
But I am really kind of mean.
When I stop my friend while we are walking along the beach
He probably thinks my feet are hot.
But I really stopped to look at the girls in those new
bathing suits.
When I stay up late my mother thinks I'm watching the news.
But I watch those fashion shows with some of the girls
wearing those bathing suits which make the girls
look half bare.

--Michael Lenik

To my friends, when we play football, they think I can't play.
But really I know how to play football.
When I go out with my friends I act tough, but when I am
at home
doing nothing, I am not tough because there is nobody
to be tough with.
When I play with my brother he has to always beat me up.
But when we don't play I always beat him up.
When I say I'm sick I don't have to wash the dishes.
But I'm not really sick.

--Carmine Vincifero

Me

They say I'm a chicken
But I'm really tough
They say my punches are weak
But they're really rough.
They say I'm going to be a midget
But I'm really going to be big
They say I cannot carry six pounds
But they don't know I could carry 100.
They say it takes a year for me to run a block
But it really takes me about five seconds.
They say I'm going to die at eighteen
But I think I'm going to die at forty-seven.
They say I never find money
But one day I found $25.15.

--Miquel Lopez

Richard Cory

Whenever Richard Cory went down town
We people on the pavement looked at him:
He was a gentleman from sole to crown.
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich--yes, richer than a king--
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night
Went home and put a bullet through his head.

--Edwin Arlington Robinson

Ozymandias

I met a traveler from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert...Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

--Percy Bysshe Shelley

1887

From Clee to heaven the beacon burns,
The shires have seen it plain,
From north and south the sign returns
And beacons burn again.

Look left, look right, the hills are bright,
The dales are light between,
Because 'tis fifty years to-night
That God has saved the Queen.

Now, when the flame they watch not towers
About the soil they trod,
Lads, we'll remember friends of ours
Who shared the work with God.

To skies that knit their heartstrings right,
To fields that bred them brave,
The saviors come not home to-night:
Themselves they could not save.

It dawns in Asia, tombstones show
And Shropshire names are read;
And the Nile spills his overflow
Beside the Severn's dead.

We pledge in peace by farm and town
The Queen they served in war,
And fire the beacons up and down
The land they perished for.

"God save the Queen" we living sing,
From height to height 'tis heard;
And with the rest your voices ring,
Lads of the Fifty-third.

Oh, God will save her, fear you not:
Be you the men you've been,
Get you the sons your fathers got,
And God will save the Queen.

--A. E. Housman

The following poems were omitted due to copyright restrictions:

1. Vachel Lindsay, The Congo
2. Theodore Roethke, My Papa's Waltz
3. Vachel Lindsay, The Kallyope Yell
4. Langston Hughes, African Dance
5. Langston Hughes, The Negro Speaks of Rivers
6. Robert Francis, The Base Stealer
7. Edgar Allan Poe, from The Bells
8. Edna St. Vincent Millay, Counting Out Rhymes
9. Judy Collins, Both Sides Now
10. Phyllis McGinley, Triolet Against Sisters
11. Morris Bishop, Ambition
12. William Carlos Williams, To A Poor Old Woman
13. Langston Hughes, Mother to Son
14. Karl Shapiro, Auto Wreck
15. Sally Anderson, Haiku
16. Issa, Haiku
17. Mary Kay Perolio, Haiku
18. Mark Mittelstaedt, Haiku
19. Milton Freewater, Haiku
20. Robert Frost, Out, Out
21. Carl Sandburg, Fog
22. T. S. Eliot, from The Love Song of J. Alfred Prufrock
23. Cole Porter, from You're the Top
24. Robert Burns, from My Luve is Like a Red, Red Rose
25. Sam McDonald, Mary Ellan Scott, and Marcia Batteigei, from Anthology of Concrete Poetry

LIFE: FROM BEGINNING TO END

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BIRTH

 THUMB

  KINDERGARTEN

    C
  ADOLESCENCE
    N
    F       T
    UNDE    E
    S   RS  E
    I     TAN
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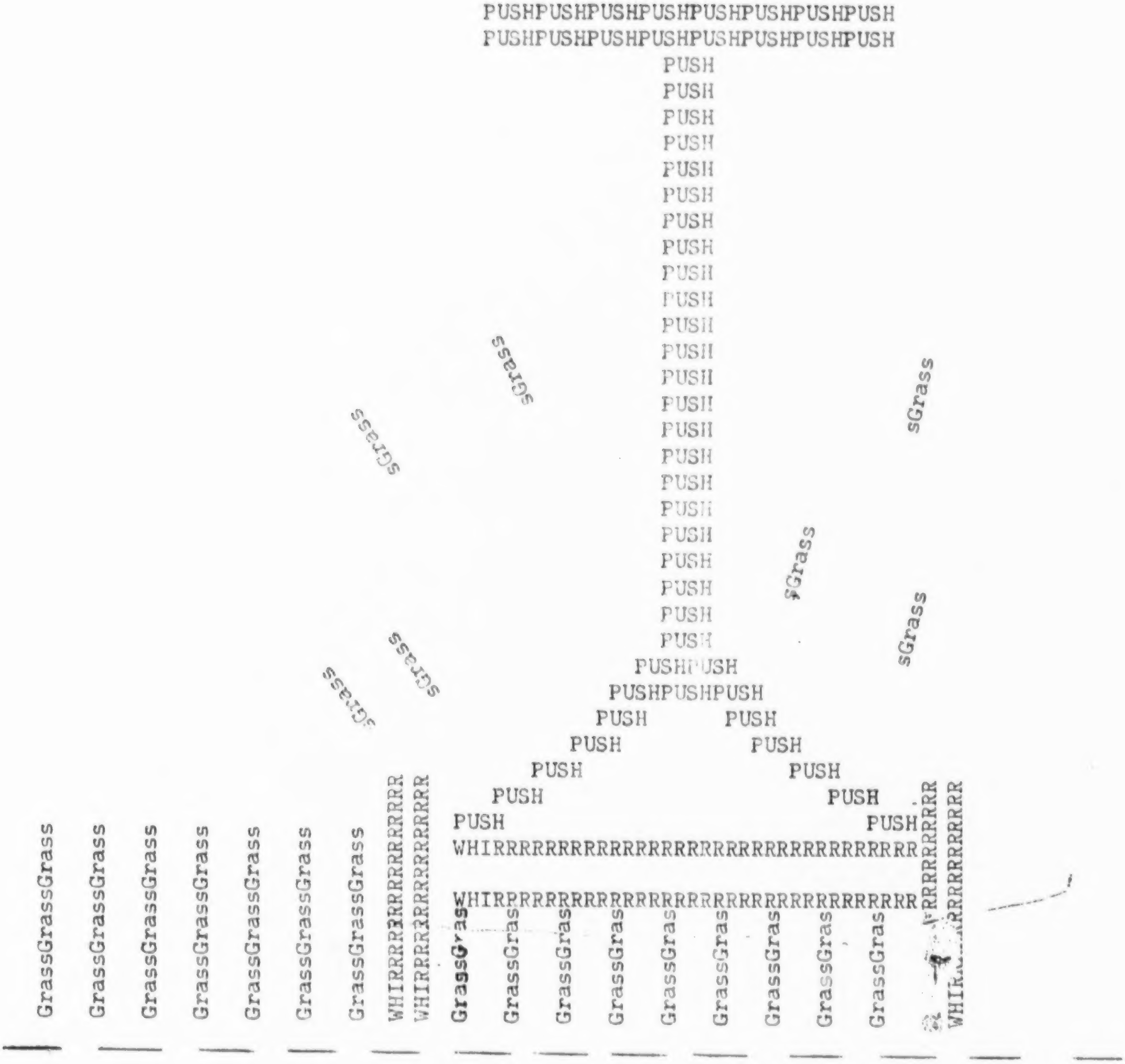
Peter [illegible], Berkeley, Calif.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WHIRRRRRRRRRRRR

"Summer Job" – by Lincoln Ely

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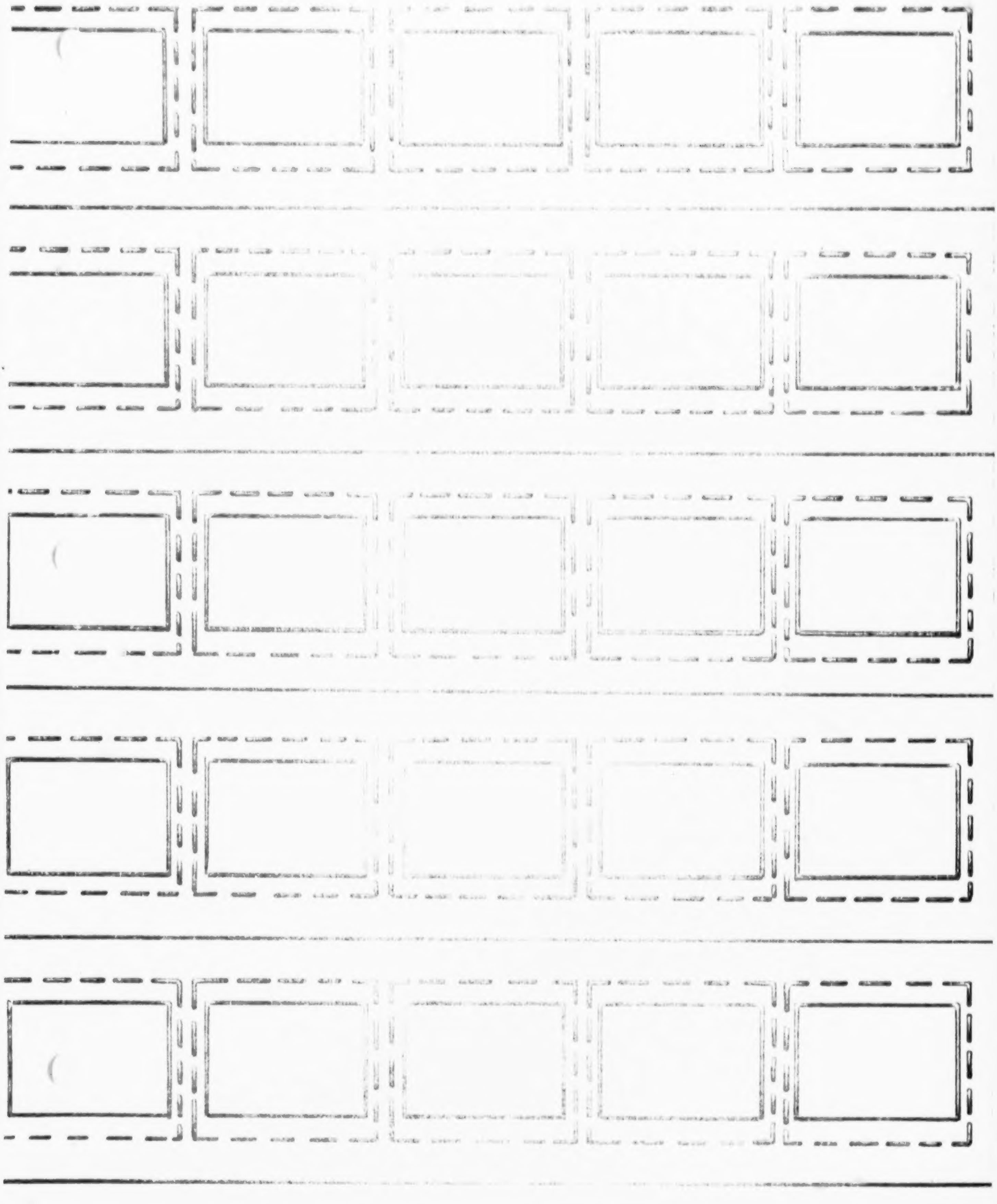
Master Transparency for Project #1



Potpourri: A Nine-Week Unit in Listening, Writing, Oral Expression and Multi-media

[illegible]

Prepared by:

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[illegible], Northern High School
[illegible], Northern High School

OVERVIEW

This resource unit is a supplement to the *Durham County English Curriculum Guide* written for grade ten in 1968. It is not an isolated course of study, but material to be woven into the more traditional English curriculum. It is designed for use with current texts or with future adoptions, or it may be used in a class without any specific text.

An attack is made on areas of greatest difficulty for both students and teachers: effective oral and written expression. The fifteen-sixteen year old is caught in a crisis of maturation, filled with personal and family conflicts. He is unsure of himself and his place in teen and adult society.

The unit has a two-fold purpose. 1) To develop communication skills most difficult for the adolescent and 2) offer a medium of self-expression, emotional outlet, and the realization of the student that his conflicts are neither hideous nor unique.

Combined with literature, this unit is intended to offer the youthful student a sense of worth, self-importance, and the idea that he *can* communicate skillfully, whether his speech and/or economic background be deprived or privileged.

Listening as a skill is discussed with suggestions for an opening focus of this neglected area of communication. Many activities and ideas are included so that good acute listening skills may be reinforced throughout the year and fitted into other English work. *Writing* is emphasized with a wealth of activities to stimulate interest and enthusiasm of even the reluctant writer. While correct form is not denied importance, an effort is made to free the slower student from the paralyzing effects of the red ink syndrome. Many students fear formal oral reports. Motivation for *oral expression* is provided through suggestions for role playing. Here the student may freely express his thoughts while disguised by the mask of a fictional character. Other oral activities are included through his entire unit. A section on *multi-media* resources is included with possibilities for literary application. Ideas for using all forms of media in the classroom are suggested and tied into various aspects of the English curriculum.

Through the use of activities, films, and other media involving the students with each other, and encouraging their own introspection, the student may be directed toward pleasant, even exciting experiences in English.

BE AN OBSERVANT LISTENER

"We have two ears and one mouth that we may listen the more and talk the less."

- Zeno, Greek philosopher

Justification

Today's student is bombarded by noise pollution and by the adolescent age; he is more conditioned to tune-out rather than in. As a skill, listening is perhaps the most over-looked area in communication. The need for distinguishing between auditory stimuli and meaningful sounds is apparent. The bored student does not know how to pay attention, hear what his parents say. or understand his peers.

In an age of crisis and accelerated change, listening is a crucial channel for communication. The written word is often outdated before it can be published or read. Instructions given by teachers, parents, and employers are often rapid-fire garbled words tossed toward a reluctant teen. Training in the skill of listening can improve attitudes toward learning, direct a student toward success, and add to the enjoyment of living.

Aims

1. Become aware of listening as a skill
2. Practice the skill
3. Improve ability to understand and absorb what one hears
4. Enjoy listening

Introduction

This material is designed to introduce the student to the art of listening. To focus attention, very early in the year the teacher may spend a few days on listening activities. This should be followed periodically by reinforcement activities to keep the listening ability sharp. Many of the activities may be tied directly to or lead to writing exercises, oral expression, or reading literary selections.

Of our daily communication time, 11 per cent is spent in writing, 15 per cent in reading, 32 per cent in speaking, and 42 per cent in listening.[1] Quantitatively, we spend more time listening than using other communication skills. The average American speaks 125 words per minute while the average audience can absorb thoughts at the rate of 400-500 words per minute. How does the listener stay mentally active while his brain must wait for intake 75 per cent of the time? Practicing a few concentration skills may help:

1. Anticipate the next point
2. Identify supporting material (How does he know?)
3. Recapitulate (Mentally summarize what has been said)

In modern times it is virtually impossible to escape noise. Even at night highways roar, planes break sound barriers, neighbors' stereos blast, and dogs bark. In classrooms, students frequently miss or misunderstand assignments because of background distractions such as feet scuffing, noses blowing, desks creaking, and students stomping in the hall. Some of the following activities may help the student to hear important sounds and strain out sounds of no significance.

Opening Focus on Listening

Very early in the year these suggestions are appropriate for introducing and practicing listening as a skill. Any number of exercises may be used, but most effectively, several days may be spent, with the teacher selecting activities most suitable for individual groups. Others may be disregarded or worked in later as reinforcement.

1. Listening and Speaking. Pair students so that two work together. Students interview each other, listening and learning all they can from their partners. Students take turns introducing their buddies and telling what they have learned. Students may suggest basic facts to be covered such as hobbies, personal information, attitude toward school, life goal, etc.

2. Boredom. Ideally, when required to listen, there is something worth while and interesting to listen to. Realistically, and sadly, this is often untrue. Has anyone had to listen to a boring teacher? Been caught in boring family discussion, or been caught in the living room and the company won't leave? Does the boss tell intolerable jokes many times? Do parents give the same lecture a thousand times?

   Have students discuss the problem and list ideas on the board for intelligent survival in such situations. The teacher may supplement students' thoughts:

   a. Stay awake.
   b. Look as if you were listening.
   c. Force yourself to pay close attention.
   d. Be interested. The time will pass faster.
   e. Observe the reactions of others around you and follow their questions and comments.
   f. Participate.[2]

3. Motivational Quiz. Give students questions to call

their attention to present listening skills. Select different quizzes for different classes. An unannounced quiz may be repeated later to check improvement.

A. Ask specific questions about morning announcements.

B. Discuss listening as a skill, introducing the unit with facts. After the discussion, the teacher may give a short quiz based on what he had just said.

C. Listening Test

Instructions: You will hear the directions and questions but once. Follow each carefully and promptly in order to avoid confusion. Do not mark your paper until you are instructed to do so.

1. Write your name, given name first, on the first line next to the left margin.
2. Write "Listening Test" in the center of the second line.
3. Write the date using the name of the month on the top line at the right side of the paper.

Answer the following questions beginning on the fourth line down.

4. Write the name of the day before yesterday.
5. Write the number of the period we are now in.
6. Write the number of this room.
7. Write the letters that are omitted in the reading of the alphabet. a, b, d, e, f, g, h, j, k, l, m, n, o, p, r, s, t, v, w, x, y, z.
8. Write the number of the hour when both minute hands are in the same position on the clock dial.
9. Write the sum of 3, 6, 7, 5, and 2.
10. Write the date in figures using dashes between the numbers.

D. Listening Test

Instructions: Try this listening game to see how well you understand directions and how quickly you can follow them. Some of the questions are nonsense, but they are a good test of your listening ability. Number your paper from 1 - 10. The teacher will read each direction once only, pausing briefly for you to follow it. This is a listening test.

1. Write yes no matter with what letter your name begins.
2. Of the words school and box, write the shorter.
3. Write no even if you think cows are larger than dogs.
4. Write the numbers 2, 7, 9, 5, 8 and circle the largest.
5. If you circled 7, make a square; if not, make a cross.
6. If birds can fly, complete this sentence correctly: Hens lay ____________.
7. If 3 x 2 = 8, make a circle; if not, make two dots.
8. Give the wrong answer to this question: "Are you in the United States?"
9. If Washington was not the first President of the United States, write the shorter of the words red and green; if he was, sign your name.[3]
10. If it is raining, draw a snowflake. If it is clear, draw a rainbow. If it is cloudy, draw the sun.

4. Listening for Directions. Ask a student volunteer to give the class simple, perhaps one word directions. Suggest he begin with orders such as stand, smile, blow, etc. The class should respond. Ask another student volunteer to give more complicated instructions, such as lift left foot and close right eye; stand up, turn around, and sit down. Directions should become more and more complicated until the listening ability of all students has been challenged. Do not repeat directions.

5. Listening for Details. Read a short interesting selection to students. Ask them to listen carefully for details. Read the selection a second time with several obvious and subtle revisions. Have students note the changes they hear.

Example:

Original

- Glenn F. Marston, "Humor in Uniform", Reader's Digest, March, 1967

Revision - Listen for changes, slight or obvious, from the original. Make a note of each difference that you hear.

His full name was Jeraboam Jeffries, Jr. He played trumpet in the Ringling Brothers' Circus band for several years before the draft caught him in 1960 and he arrived for basic training in my recruit detachment. Naturally we made him the bugler.

There is nothing more peaceful than hearing taps after a bone-wearing day, but Jerry did a kid-glove job of it. He used his own trumpet. Soon we began to detect slight variations in his rendition, an extra bar or two of unrelated notes, a slight jazzing up of the cadence - beautifully performed and clear as crystal on a crisp morning. He even began adding a few bars from the William Tell overture, the "1812 Overture" and other works. Eventually, Jerry was performing an end-of-the-day concert lasting a full five minutes, with the notes of taps skillfully woven into the whole. Few men failed to cock an ear at the first and last sounds. It made drifting to sleep a little easier.

Changes

1. Name of musician
2. Name of circus
3. Date
4. Time of day
5. Reveille - taps
6. Simile: clear as a bell - clear as crystal
7. Waking - falling asleep
8. Revision lacks ending

6. Bringing Order to the Haphazard. Unfortunately, instructions teens receive are often unorganized, contradictory, and unclear. Students are almost expected to read minds to interpret what they are told.

Ask students to listen carefully to the following paragraph:

> Be sure to come straight home from school. Bye, now. Oh, here's some money. Stop for a gallon of milk on the way home then go by Elizabeth's and tell her to send some flowers from her yard since Aunt Elsie is coming tonight. Bye, have a nice day. Say, before you leave, check to see that Bones has water in his dish. Come straight home, now. Bye.

See if students can answer the following questions:

1. What three chores are assigned?
2. Why does the mother want flowers?
3. What contradiction is in the directions?

Let students write garbled instructions such as they have actually received from parents, teachers, or employers. See if other students can interpret the instructions as they are intended.

7. Critical Listening. Play a recorded speech or monolog. Consult the school recording bibliography for recorded speeches, or tape a TV comic such as Flip Wilson or Alan King. As students listen, ask them to write down, then discuss, several good features of the speaker, and several features they would like to change. Listen the second time to hear more. Write down words that are intended to sway or influence the audience.

8. Interpretative Listening. Play a selection of highly classical music. If scissors and colored paper are available, ask students to cut shapes that reflect their mood or reaction to the music. Were the figures cut into random shapes or can students find symbolic meanings in some of them? Without using words or pictures, students may also draw shapes on paper to interpret what they hear. Have students discuss the best medium of describing or interpreting sounds. Suggest such as shapes, pictures, words, dance ....

9. Sound and Writing. Make several noises (dropping a book, humming a tune, scratching chalk on the board, etc.) and have students find words to describe the sound. List these words on the board and leave them there.

Assign a theme based on some concept of sound. This may also be used later after more extensive searching for sound descriptive words.

Suggested topics:

Utter Stillness
Night Life in the Forest
The City Street
Sirens at Night
Sounds of the Moment

Reinforcement Activities

While working with literary or other English units, the following activities are suggested to insert into current study. All year, students should be kept aware of concentrated listening skills.

1. When students enter the room for class, they should find themselves surrounded by noise: two record players blaring different types of music, and a radio competing for attention. Several halloween-type noise makers placed around the room will surely be used automatically by the first boy or girl that sees them. Cow bells will likewise attract ringers. Let the noise continue a few minutes. When it becomes intolerable, ask students to list the sounds they heard and indicate which two or three commanded their attention greatest.

   See if they can tell why.
   Loudest? Most pleasant sound? Most interesting?
   Allow students to discuss noise pollution.
   Should it be or is it controlled by law?
   How much noise can be tolerated without affecting the quality of work requiring thinking.
   Let students discuss circumstances at home under which they must study.
   Allow students to suggest possible helps or remedies for noise pollution at home and in society. List these on the board.

2. Frequently during the year, pre-record a class assignment. Be sure instructions are very clear and specific. Tell students the tape will be played only once and suggest that they be prepared to take notes of page numbers or other details.

3. Ask students to go over to a window and look outside for a minute. When they return to their seats ask them to write down one thing they saw. List responses on the board. Point out that some students see broadly (clouds over the horizon) while others have a narrow view (dirt on the window ledge). Ask students to try to stretch their minds to the broadest possible thoughts as you continue.

   Play exerpts from a sound effects record, or arrange ahead of time for selected students to create certain sounds. Have students write words to describe the sounds they hear. Identification of the sound should be obvious or irrelevant. Let a neat writer list words on the board that students decide have merit as describing a particular noise. Leave the words in view.

Follow this with a writing activity which requires the use of sound words. Pictures from magazines may be displayed or circulated as stimuli. (circus scene, race track, lunch room, teen party)

4. When an outside speaker, special assembly, or oral reports have been scheduled, allow students to discuss qualities of a good audience. List these on the board. Regardless of how obvious, insist that students give a reason for the need of each quality.

Example:

Avoid unnecessary noises	So speaker can be heard
Look awake	Audience interest inspires the speaker to do his best
xxx	xxx

Have students re-examine and discuss their list after the speaker or program. Let them rate themselves as an audience.

5. The class listens as the teacher or a very good student reader reads a short story aloud. At the end of the story pass out study guides and give students time to read the questions carefully. As the class listens to a second reading, they will listen with greater concentration for details and generalities.

Some classes will be ready to discuss the story, others may need additional time to read the story for themselves.

Short stories from any book may be used. One possibility is "The Sniper" by Liam O'Flaherty in Voices 2, page 348.

Suggested listening study guide for "The Sniper".

1. What was the season?
2. What political groups were fighting? Where?
3. Why was it dangerous for the sniper to smoke?
4. Describe the informer.
5. How did the sniper treat the bullet wound in his arm?
6. How did the sniper try to deceive the enemy across the street?
7. Describe the sniper's feelings immediately after hitting the enemy.
8. How did the sniper feel when he knew his opponent was dead?
9. Write (or tell) how the sniper's thoughts might progress after he discovered the identity of the corpse.

6. If student clerical aid is available, a short story may be typed on numbered slips of paper, with a short portion assigned to each student. Each student should study his portion very carefully, being sure he can read it smoothly and understand all words. Papers should be shuffled before distribution and no one should see another's section.

While the group is busy with something else, individuals read their selection into a tape recorder, in numerical order. The class can then listen to the entire story, seeing how their part fit into the whole.

Humorous or lighter stories are especially fun to use, although many types of selections could be suitable. One suggestion is "The Standard of Living" by Dorothy Parker in Encounters, page 310.

7. When students have written an anecdote, preferably a personal experience, have some read aloud. After listening, have a student other than the author tell in his own words what he heard. The class examines for any subtle changes in meaning of the paraphrased version.

8. "Say, thanks for letting me use your car to get Jean home last night. Her folks would have had a fit if she had been late - and with my busted radiator - "

"Yea - any time. I did want to ask you about the scratch and dent on my left rear fender. What happened?"

"Nothing, man! We didn't hit nothing! Naw, nothing happened while I had your wheels!"

"Well, it wasn't there yesterday -- "

Ask two boys to role play the above or some other argument opener. Before each boy may speak, he must repeat in his own words what the previous speaker said, to see if he really listened and understood. Opponent must agree that his meaning is clear to the other, then argument resumes, each student stopping to repeat the other's meaning before he can continue.

This may become complicated, but students will become aware of how hard it is to say exactly what they want someone else to understand.

9. Have students mentally select a particular room or area of the school. A student describes precisely how to reach this destination. The class listens carefully, trying to identify the location.

10. Clip ten short articles from the newspaper; some of high interest to students, others not. Prepare five factual questions about each. After reading each article aloud, have students answer as many questions as they can. Students score themselves and record scores on prepared graphs.

Discuss interest and fatigue factors involved in good accurate listening.

Example:

Durham Morning Herald, Friday, June 23, 1972

$50,000: GUARANTEED NO SPLINTERS

NEW YORK (AP) - It will be possible next fall to watch sporting events and other shows at Madison Square Garden in living room comfort, with a private waiter and bartenders to answer every call.

It's a luxury one may rent. The fee: $50,000 a year.

The garden disclosed Thursday plans to build 10 private boxes to be known as Hall of Fame

Lounges which will hang from the roof on each side of the radio booth at the 33rd Street end of the arena.

The boxes will be aimed to interest corporations, who would lease the sumptuous facility the year around for executives, guests and clients.

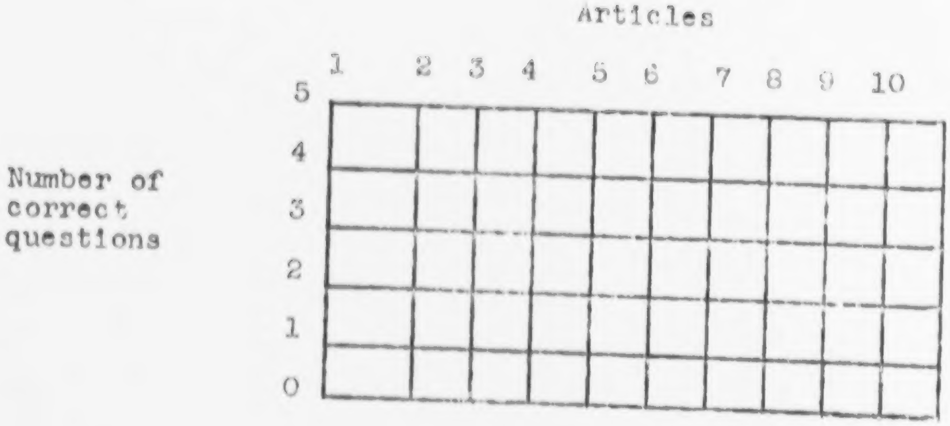
Each box will be about the size of a good-sized living room - 20 by 15 feet - with eight swivel chairs, two bar stools, a rest room, color television, cable television, a bar, sofa, plush chair and coffee table.

The three-year rate is $135,000 - a saving of $5,000 a year.

Questions:

1. Where will the luxury boxes be installed?
2. What will these private boxes be called?
3. The boxes will be aimed to interest ________.
4. Name three of the furnishings to be included.
5. What is the rent for a three year period?

GRAPH TO BE DUPLICATED



As you score each article, mark the graph with the number you answered correctly.

If the article interested you, mark a circle (o) on the graph.

If the article bored you, mark the graph with an x.

Join lines between o's and x's.

11. Bring a radio to school and tune in to a scheduled short news cast. If possible, select a local announcer. Ask students to listen carefully and take notes. Follow by discussion:

    1. What did you hear that you already knew?
    2. What new information did you learn?
    3. Describe the language of the announcer. Was his speech clear? Can you tell what part of the country he came from? Could a non-local listener understand his dialect?
    4. Were any opinions expressed?
    5. Did you hear any words intended to sway or influence the audience?
    6. Was there any humor? If so, what?
    7. If current newspapers are available, discuss the development of the news situation since the paper was printed.

12. "I am going on a trip and my mother is packing a ________ ________."

    Place a limitation on answers such as requiring an adjective and a noun, and having the object larger than a house.

    "I am going on a trip and my mother is packing a glowing sunset." (redwood forest, Howard Johnson motel)

    Students must listen carefully and repeat all that has been said before and add one item to pack.

    When the game stalls, make variations such as requiring items smaller than a wrist watch (a stinging bee, a whirling atom), or have the adjective and noun begin both with a, then b, on down the alphabet. (angry anteater, brown box, cute chick...)

    This listening game could be followed by a writing assignment, perhaps a fantasy trip requiring wild imagination.

NOTES

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2) Tressler, J. C., *English in Action*, Fifth Edition, Boston: D. C. Heath and Company, 1950, Course One.

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Durham County Schools

Durham, North Carolina

English Resource Units

Grades 8-12

Volume II

CS 200 348

Pagination gap is due to fact that 19 pages were pulled due to copyright restrictions

WRITING

Ten Myths About the Teaching of Writing

Myth One: Correct usage comes first.

For generations most English teachers have given priority to correct usage. They feel compelled to mark every error on every draft, constantly focusing the student's attention on grammar and spelling rather on content and form. Most students and all writers, disagree with this emphasis. Language should be used correctly but the final, careful editing cannot take place until the writer has discovered, by writing, what he has to say and how he wants to say it.

Myth Two: Each student paper must be corrected by the teacher.

The English teacher is the faculty martyr. He lugs home, night after night, a cross of papers, all of which he believes have to be marked in red, the symbol of his own blood. He never escapes from the burden of papers to be corrected, and his students, who glance only at the grade, never learn to write. Belief in the myth that the teacher must correct each student paper interrupts the necessary process of writing. The student must correct his own paper by drafting, re-drafting and editing his own work until he is prepared to face the reader's evaluation of what he has said.

Myth Three: Students should write a few papers but write them well.

As long as writing is an unnatural act which is performed rarely and only for an extremely critical audience, students will not learn to write. Writing must become the student's normal method of disciplined thinking. Students will not begin to write well until they are writing prolifically.

Myth Four: Students do not want to write.

Writing is hard work, and man is often lazy, so that students are not likely to want to write unless writing is required. But if students are both required and encouraged to write and if their teacher is a constructive reader, then students will frequently write more than is required.

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Man's drive to communicate is basic; he will write for a reader who will listen to what he has to say. He will seek criticism from an editor who is not attacking him but who is attacking the page with the clear, constructive purpose of trying to help the writer express himself more effectively.

Myth Five: A good reader will become a good writer.

Every student should be trained to be a perceptive reader, but it simply does not follow that a skillful reader will automatically become an effective writer. There are writers, both student and professional, who read relatively little and write very well. There are many people, including English teachers, who read very well and write very poorly. The English curriculum in most secondary schools assumes that an emphasis on reading will produce effective writers. The ability to read well does not lead inevitably to the ability to write well. Because of the paperback revolution, students in English may be reading far more than in the past, but students' writing has not greatly improved.

Myth Six: The best subject is a literary subject.

It is a matter of dogma in many English departments that students have nothing to say until literature is poured into their heads. We cannot assume that literature is the primary interest of our students - or even that it should be. We must realize that the writing of literary analysis is but one form of writing. If we evaluate our students only on their ability to write literary analysis we will over-reward a minority and penalize a majority.

Myth Seven: Grade levels are significant in teaching writing.

The English teacher should glory in the individual diversity of man. Too often, however, he falls into the fallacy that there is a group writing problem peculiar to the tenth grade, the eighth grade, or the twelfth grade. Students cannot be taught writing in a military manner, herded together by age, grade, height, or the development of secondary sexual characteristics. Students must be taught individually. Each student, when he meets a problem in his own writing, should have a teacher who is prepared to help him solve that problem. The order in which he strikes problems in writing will not correspond to his class mate's, and the time he takes to solve his problems will vary. That is not important. What is important is that the student solve his writing problems so that his writing becomes effective. The order in which he does this and the methods he uses are not the test of the course. The test of the writing course is the student's ability to write with clarity and grace when he graduates.

Myth Eight: *Students learn by imitating models of great writing.*

The rhetorical teaching method used by the ancients is particularly attractive to the contemporary teacher who wants to make a science of composition. We do not, however, have a modern rhetoric which identifies and isolates the forms of discourse appropriate in modern society, with its diversity of rhetorical purposes, tones, appeals and audiences. And we have not yet found a method of applying the classical techniques of teaching oral discourse to mass education. Most students find isolated paragraphs, neatly labeled by rhetorical type, remote from their own writing problems. A student's ability to recognize his teacher's rhetorical classifications has little effect on the student's own writing.

Myth Nine: *You can teach writing by talking.*

Some English teachers lecture about writing day after day, period after period, and become discouraged because the students listen but do not practice what their teachers preach. Other instructors feel guilty or inadequate because they do not know what to say about writing in hour-long classes. Both categories of teachers should understand there is not a great deal to say about writing. There are only a few skills, but it will take the students many years to master them. There is no content in the writing course in the conventional academic sense. And in the usual class period the student should not listen to lectures but write, rewrite, edit, or respond to student writing through individual conferences and small group discussions.

Myth Ten: *You can't teach writing.*

There is a romantic belief, shared by too many English teachers, that writing is a mystical act, and that the ability to write is Granted by God to a few students. This is an easy evasion of the teacher's responsibility.

> There is indeed a mystical element in great art, but writing is first of all a craft. It becomes an art when someone else places value on the product of the writer's craft. Writing can be taught to students if they are given the opportunity to discover for themselves the basic skills which each writer has to learn and practice while he aspires to art.
>
> - Donald Murray, A Writer Teaches Writing (Boston: Houghton Mifflin Company, 1968, pp. 105-107.)

As Donald Murray states in the preceding ten myths: Man's desire to communicate is basic; he will write for a reader who is eager and willing to listen to what he has to say, whose criticism is constructive in helping him express himself more effectively. This is the philosophy of the suggestions that follow in this tenth grade writing unit. Remember, please, that this is not submitted as a unit to be undertaken as a separate entity, but as a unit of writing resources from which ideas can be gleaned, then generously sprinkled throughout the student's full year of English.

Slow students or underachievers need to be exposed to multi-stimuli and numerous opportunities to express themselves in discussions and in writing. A student's writing is his response either to the visible factual world or to the world of imagination. It is an extension of himself which must be respected; the more precise and true the response, the better the composition. The student should be free to observe, accept, reject, describe, make comparisons or go beyond what is revealed; he should "find his voice". The teacher should evaluate mainly for content rather than taking a negative approach of finding all possible errors in grammar, punctuation, etc. The positive approach would be truthful, honest appraisals of whatever is commendable in a piece of writing. Such comments could be "I like this phrase", "...this sentence", "...your choice of words", "This idea...". Nothing should be done to paralyze the natural urges of a writer to discover, invent, to play with words.

Following are suggestions and examples of stimuli for experiences through which a student should be able to extend and deepen his powers of perception, and to observe and discover the world about him in various ways. A student must have a purpose and an audience. The teacher should serve as the immediate, sympathetic audience, giving a kindly, encouraging word whenever possible, and helping a student writer to develop an awareness of self and to gain security, to feel stimulated to write.

Aims

1. To provide an atmosphere in which students can write freely feeling that they are not under pressure.

2. To help students sharpen their powers of perception, enabling them to write with precision.

3. To use various communication media to give students experiences about which they can write.

4. To make students more responsive to impressions perceived through the senses.

5. To interest students in composing word pictures of people, places and things.

6. To teach students to write about various experiences.

7. To understand the importance of spoken and written words in everyday life.

8. To help students enjoy communication; to enjoy writing.

9. To improve writing skills.

Introduction.

1. Make the student truly believe that you, as a teacher, are interested in what he has to say as an individual - that you want to share his experiences, ideas, beliefs, frustrations, hopes, and dreams. And that you want to share them in idiom in which he speaks and writes most naturally. If you are sincerely concerned, he will be too.
2. Focus on content not correct usage. Back-up his individualism by concentrating on content. Correct form: grammar, spelling, paragraph construction should all come gradually but only after content is established as the

prime requisite to writing. Rarely can a student's enthusiasm survive the all too fast and frequent bombardment of red penciled lines, circles, notations in Greek, and what-have-you.

3. Once a student has gained confidence in you as a person who wants to hear from him as an individual, he will gain the desire of wanting to write. Form, then, could easily become a self-willed discipline.

4. Grouping. It is not essential but preferable that the class be grouped heterogeneously. Five is considered by some as the ideal number. You may keep the same grouping throughout the year or you may change but only after the students have worked well together for a period of time.

5. Workshop - Ambulatory Teacher. Have a workshop rather than a classroom where the teacher reigns supreme. A workshop environment - relaxed where each one works at his own pace - encourages members to help themselves and others as constructively and honestly as possible. Through peer criticism, the student will quickly find himself writing for

his classmates as well as for the teacher who does not wait to be called upon but is on her feet, consulting, listening, advising each group. (See Ken Macrorie, Uptaught, New York, Hayden Book Co., Inc., 1970; see also Donald Murray, A Writer Teaches Writing, Boston: Houghton Mifflin & Co., 1968)

6. Constructive Criticism. Many students are all too often used to destructive criticism; therefore, the teacher should guide the class through a Help Session - as it might be called - so that they might know what is expected of them in helping others in their group. This can be done by handing out copies of a former student's writing. Let the students discuss the paper: guiding them through the process of content, well selected and placed verbs, adjectives, etc.
7. Literary Publication. Students should work toward their own publication each semester. This is an important motivational factor.

Development

1. Have each student write freely for ten minutes putting down whatever comes to

mind. (He is not to think of form, spelling, etc., only to write down his thoughts). If he can't think of anything, have him look around the room or out the window. Papers should be exchanged and read by members in each group. Each group might choose one to be read aloud to the entire class. All papers should be dated and kept in individual folders. The student refers to these for ideas for other assignments throughout the year. The teacher also makes frequent use of the folders to note student's improvement and areas that might need improvement.

2. Have each student look closely around the classroom. Then ask him to put his impression down on paper, writing freely without thought of construction. These papers might later be revised with style and construction in mind.
3. Have each student write freely for ten to fifteen minutes describing another student in the room. This might be turned into a game with the class or group trying to guess who is being described.

4. Have each student write freely about himself: his physical description and/or how he feels or thinks about himself. Do the other members of his group agree or disagree with the description?

5. Assign "moments" to write about:

   a. A moment of happiness.
   b. A moment of sorrow.
   c. A moment of anger.
   d. A moment of understanding my mother, father, etc.
   e. A moment of excitement, victory, etc.

6. Assign Five Moments with one particular person or at one particular place.

7. Send students to selected places outside the classroom, each group going to a different place. For five minutes they are to record only the sounds they hear. Each group then discusses the differences in their lists when they return to the room. They then jointly write a short story in which these sounds are used. The stories should undergo some rewriting before being presented to the other groups which offer criticism for further rewriting.

8. Display a large character-sketch poster or project a transparency of an interesting

face. Discuss the details, the possible background, environment, life of the person. Then have students view other posters, writing a character sketch about the one of their choice.

9. Distribute newspapers to everyone. Have each student select one article to read aloud to his group. Have him rewrite the article by turning it into a story, adding appropriate adjectives, adverbs, etc. This is a good inductive lesson to newspaper writing.

10. Reverse the above assignment by having students write a newspaper article (along with headlines) from a story they have been reading in class. Or have them take one of their own papers and turn it into an article.

11. Distribute newspapers or magazines. Have students select several ads which they find convincing. Discuss why these ads were impressive-pictures, use of words, spacing, etc. Are our emotions appealed to? What are loaded words, catch phrases? Are there any facts given to back-up the statement?

Who made these statements? A reliable person? Much can be learned from advertising - not only about English but about human nature.

12. Have students (either individually or in groups) write an ad, using pictures and poster board. Present these projects to the entire class for discussion. The first step in becoming a perceptive communication-receiver is to examine critically the communication, the message-sender, the purpose, the occasion, and the medium.

13. Have each student select something of his own that he would like to sell and write an ad that makes that possession sound very desirable; then write another ad that makes it sound undesirable.

14. Have each student keep a journal. It could be on the order of a diary as an extension of memory for permanence and later recall (perfectly tied in with THE DIARY OF ANN FRANK), or as an opportunity for experimentation with possible topics - as a source book for future writing. Both reveal to the student how common experience is a vast

and often unrealised source of material.

15. Assign "How To" papers: How to get from his particular school to a certain place some distance away. How to make a cake, tie a tie, drive a car. The list could be endless. Have the papers read to the class. The reactions from the class will immediately tell the reader whether he has done a good job. If someone chooses tie tying, have a tie on hand with a student following the written directions.

16. A successful device for helping students learn to write realistic dialogue, speeches that characterize, is a methods trick called Quickie Dialogues by Doris F. Miller. (Media & Methods, Feb. '72, p. 52.) From old newspapers cut out pictures of people - especially close-ups and poses of people (or even animals) with vivid facial expressions. You may do this in advance or have each student do his own cutting and pasting: one picture on a sheet of legal size mimeograph paper. These papers are then passed on to another student who pastes another picture on. The third shuffle finds each student

with a page containing the pictures of two characters. The problem then is to write down what these people would say to each other. "Results are sometimes hilarious, but always they reveal perception."

17. Have each student write a five or a ten minute dialogue, real or imagined. Post in several places around the room a page or two of dialogue so that the students might see the proper form to follow.

18. Assign a five or 10 minute dialogue as written in prose. Have students study the form in a book or story they are reading or about to read. Perhaps a transparency of several paragraphs from a familiar novel could be projected so that the entire class could join in the discussion of the whys and wherefores of quotation marks, paragraphs, etc.

19. Have each student record an interview with a person of his own choosing: a member of his family, his employer, a neighbor. A follow-up assignment could involve interviewing two people on one subject.

20. Give another interview assignment in which the person interviewed is imaginary. A character from any recently read story in class works very well and can be continued with other readings throughout the year. These should be first written up as interviews, then later turned into character sketches.

21. Pass out copies of stories for which you have supplied only two or three introductory lines. Have the students select one to finish. The titles are also to be supplied.

22. Give students the assignment of writing down the momentary thoughts of a certain character from a story being read by the class. This is role playing on paper. For example: In To Kill a Mocking Bird what was Atticus thinking about when he sat in front of the jail before the lynching mob arrived. This assignment can be readily worked into almost all reading. The student's response is a good indicator of how well he understands the character.

23. When a classroom discussion reaches a fever pitch and everyone still has something to

say , have the students turn to paper to continue to voice their opinions.

24. Plan an activity for using video tape in the room. Then have each student write about his reaction to seeing himself.

25. Play a record, one without lyrics (For example: "This is Henry Mancini," RCA). Discuss the emotions and various moods evoked by the music. Play another song and ask the students to record on paper everything the music brought to mind.

26. Film stimuli, particularly non-linear films, are a fine source of intellectual challenge as they allow many interpretations. For example: Dream of Wild Horses.

27. Have each student write-up a job description if he works. If not, a description of the duties he performs at home.

28. Discuss survey and opinion polls. Have the class develop its own questionaire. Then send students out into their community to take their own poll.

29. Discuss job application forms. Have the class (or each group) develop applications for several different types of employment.

Films and filmstrips are available in the Durham County A-V Catalog and through Themes: Short Films for Discussion, see bibliography.

ACTIVITIES FOR DEVELOPING WRITING READINESS -

DIRECTIONS FOR STUDENTS

Unfocused, Free Writing

1. Write for ten minutes as fast as possible, never stopping to ponder a thought. Put down whatever comes to mind. If nothing comes, write "Nothing comes to my mind" until you get started. Or look in front of you or out of the window and begin describing whatever you see. Let yourself wander to any subject, feeling, or idea, but keep writing. When ten minutes is up, you should have filled a large notebook-sized page. Remember you are hitting practice shots. If what you write is bad or dull, no one will object. You need not be concerned about punctuation and grammar.

2. Write three or more of these absolutely free writings. Choose times when no one will disturb you, before breakfast or late at night perhaps. Go beyond ten minutes if you wish. You are warming up so if you do not produce anything of interest, don't worry.

More Focused Writing

Objects:

1. Look at an object (chosen by student, teacher, or class). Observe the color, size, shape. Reach out and feel it, or use your imagination to guess what texture and warmth it might reveal to touch. Is it rough? silky? cool? hard? grainy? polished? What about sound, taste, or smell (if any)? Write sentences describing this object.

2. Write sentences describing an American pet or farm animal as if you had nver seen one before.

Pictures:

Large colored pictures are good; smaller ones can be used. Teachers and students can develop words, phrases and sentences around the picture, categorize, suggest points of view, etc. Good discussions can develop from viewing pictures.

1. The students view a large poster or picture of a classroom in which one of the students is gazing into space or day-dreaming. The teacher asks questions which would call attention to details in the picture, provoke discussion and lead up to certain written expressions.

   Questions:

   a. What do you think the boy is dreaming about? - his girl friend? a new car? graduation? college? a better world? the bell that signals the end of the period? some combination of these or other day dreams?

   b. Write a brief note you might pass to this young man:

      (1) Warning him of something soon to happen in class for which he had better be ready.
      (2) Letting him know that the teacher has already made several comments about students daydreaming in class, and that unless he snaps out of it, there will be trouble.
      (3) Hoping that his daydream is exciting, because what is going on in class is not.

   c. What would be an appropriate title for this picture were it to be shown in a photography exhibition? Jot down several possibilities. Compare your titles with those of other students in your class.

Possible Follow Through Activities:

Compare the mood generated by the picture with that generated by "Springtime Study Hall Blues", a poem by S. Danny Riemer (another may be substituted). Point to specific words and sounds in the poem and to specific visual qualities in the photo that help convey the special mood of each. (The poem can be used for other discussion).

Take snapshots of students in the school or collect pictures from other sources, catching them as they talk, study, eat, write, fool around, daydream. Collect several snapshots or pictures of these activities and give each of them a title. Then collecting the pictures taken by each member of the class, organize a photography or picture exhibition called, perhaps, "Students of the Seventies".

Springtime Study Hall Blues

S. Danny Riemer

It isn't easy,
this sitting inside when it's springtime.
You get restless
and feel like jumping up
and running out the door
into the world
- without a corridor pass.
The Whisperers shrill
back and forth
across the rows of desks.
You can't sleep.
You listen to the noises of monotony:
pencils scratching
fingers drumming
pages idly turning
pens tapping ...
You watch the clouds move
or stare at the ripples of heat
rising from the radiators
past the open windows.
Your eyes feel heavy
and your light weighted feet ache
to be barefoot and pounding against the
packed sands
of a hot windy beach.
Outside, a truck roars past
and everything vibrates for a brief
instant.
Floors, desks, students -
everything comes wavering to life
and nods back into death.
You glance at the clock on the front wall
and sigh.

2. Picture - a boy (or girl) washing his hands. Use memory and imagination as you look at the picture.

Write three or four sentences describing the feel of hot and cold water, - soap and bubbles, - your wet hands rubbing one another, the dry towel (If you like, add a few extra sentences for your other senses, describing how the process sounds, what the bubbles look like, how the soap smells and tastes). Try to make up good comparisons.

3. Picture - a cook preparing foods. The cook in this picture earns a living by using his trained tongue and nose as well as his eyes and fingers.

   Write a few sentences about the possible taste and smell of the foods the cook is preparing for a party. Are they sour? sweet? spicy? bland? sticky? How do they feel on the tongue? A little girl once said that a soda tasted like her foot was asleep.

   Can you describe the most exotic or unusual food you have ever eaten? What do toasted marshmallows taste like? Why do you like your favorite food? drink?

4. Picture - Girl is holding a kitten against her chest. This can illustrate point of view. Notice all the details you can about the little girl and her kitten. Then choose one of the following situations and write a paragraph about the picture.

   a. The little girl is blind. Pretend you are the girl, telling someone else what you can feel about your pet. Use all of the senses except sight.

   b. Pretend you are the kitten, learning about new sights and sounds every day as you grow bigger. The girl looks huge to you. How does her voice sound? What do her hands feel like? Does she smell of power, perfume, soap, perhaps? Are you afraid?

5. Picture - A political rally.
   Pretend that you went to the meeting. Imagine the colors of the balloons, the heat, the speeches, the cheers and clapping of the crowd.

   Write a letter to a friend describing your exciting experience as vividly as you can. Put your impressions into logical order, so that they form a narrative - a sequence or chain of events building up to an exciting climax.

6. Picture - for a character sketch.
An old woman.

Write half a page or more about the appearance and character of the old woman. Look carefully at her hands, hair, dress. Does she look happy? Notice her eyes and mouth. Would her home be neat and cheerful, or dusty and dark? Use your imagination to make up a short account of her past life, and some of her present activities and habits.

Temporary expressions pass over a person's face and tell you about his emotions and thoughts. This is especially true with very strong emotions such as rage and panic, shown by extreme facial expressions as well as actions. What emotion do you see in the old woman's face?

7. Picture - For point of view, a crowded bus station (or any other situation involving a number of people).

Choose a character seen in the picture. What things can he see? hear? feel? How does he feel in this group? What emotion can you see on his face? What do you suppose he is thinking? What kind of life does he probably live? Can you tell something of his home? his occupation? How does the crowd affect him?

Write a paragraph or at least one half page describing the crowd the way he sees it.

Choose another character from the picture. Describe the crowd from the way he sees it.

8. Pictures - Choose any number of pictures to emphasize various subjects or aspects of writing; for example, comedy, fantasy, tension, plot, symbolism.

Activities Using Newspapers and Magazines:

1. Examine advertisements in newspapers or magazines. What words seem to make the product or service appealing to the public? Remove these words and supply their opposites. What is the effect? Supply synonyms.

What is the effect? Does the advertisement fail in the effect? Does the advertisement fail to give needed information? What is it?

2. Select something you own that you might like to sell. List all of the objective facts that describe it. Write an ad that makes that possession sound very desirable; then write another ad that makes it sound undesirable.

3. Write a brief advertisement to sell a favorite kind of soap, perfume, food, toothpaste.

4. Rewrite or reconstruct ads or commercials so that the copy or text announces very directly what it actually masks behind a curtain of careful rhetoric. The transformations of many commercial messages into straight blunt language would not only point out how language can be used to conceal and not reveal meaning, but also would prove highly amusing.

5. Write a letter in answer to a "Help Wanted" ad.

6. Write a letter to the editor in answer to an editorial.

7. From a magazine cover showing action (or selection of covers) discuss a possible story situation. The class will discuss possible setting, dramatic situation, etc. Then using imagination, construct a simple story.

8. Respond to an article in the paper in which a certain school board has announced a new policy.

9. Collect or suggest various emotional gestures: - greetings, fear, surprise, joy, etc.; also, kinds of emotional sound symbols, - Ugh! Whew! Wow! Discuss and dramatize these in class. Students guess at each other's communicating symbols.

   Then find in magazines pictures that show people communicating through gestures. (Example, a child or other person with pursed lips, awesome facial expressions, or persons uttering sounds such as Wow!, etc.) The physical gestures may be hand or body motions. Write a story about one of the pictures.

10. Examine the comic strips and cartoons. Separate characters from their speeches. Supply appropriate responses in keeping with the type of character, facial

expressions and situation.

Choose a traditional narrative comic strip and then predict, in writing, the outcome of a sequence, writing it as, perhaps, the author would. Later, match predictions with the actual text outcome.

Label various frames with most appropriate titles.

Organize a composition around a thematic approach to comic strips, - war, crime, medicine, politics, childhood, adolescence.

11. Read letters to Ann Landers and Dear Abby detached from answers (or answers may be covered). Write your reply and then compare this with the actual answer.

Music:

Choices of musical selections with or without lyrics can lend themselves to discussions and interpretations of various aspects of life.

1. Sounds of Silence - from the 1965 record album of the same name by Simon and Garfunkel.

   The song speaks of the individual's life as in the line, "In restless dreams I walked alone," the inner world being the result of the environment which seems to haunt the singer. Describe sights recorded by the singer: "narrow streets", "neon lights", "subway walls", "Ten thousand people", etc. Note the paradox, "people talking without speaking, people hearing without listening". Discuss the criticism implicit in the line, "and people bowed and prayed to the neon god they made", also the role of business and man's greed in this crowded world of the city.

   Describe the loneliness of the person in the song.

2. Students may bring to class their own recordings to make possible a study of modern popular music. One or more students may want to program music for the class to illustrate the wide range of form and content in contemporary music. Students can prepare written transformations or lyrics to his favorite popular selection. He can then transform its message into language suitable for different audiences; e.g. foreign

visitors who do not understand American slang, an 80 year-old man, a 35 year-old father of five children, a four year-old child, a corporation president. A variation of this activity would be to have students translate the message into a different form; for example, a protest song into a letter to an editor, a love song into a love letter, a ballad into a narrative or diary.

3. The student writes a "letter to the future" in which he tries to explain to a 16 year-old of the 2000 A.D. the state of pop music today. He would present specific examples to point out current significant musical trends and artists. This is a thinly disguised attempt at music criticism, a phrase which should be avoided in making an assignment.

4. Play the recording or read the lyrics of the Beatle song, "She's Leaving Home". Discuss the feelings and attitudes of the girl's parents as well as the implied reasons for their daughter leaving home. Discuss generational difficulties, family break ups and the apparent anti-adult culture of the young.

Collect articles from newspapers and/or magazines (about five) that deal with the "generation gap". Compare your findings with those of other members of the class.

Write a dialogue that might have occurred between the runaway and his parent or another member of the family before he left. Indentify speakers by using the language of the person speaking. Select words carefully so that you reveal the depth of feeling for each speaker. Try to communicate to the reader by direct statement or allusion the issues that caused the individual to leave home.

Assume that you are a runaway and write a letter, after seeing an advertisement about you, to your home. How did you feel about the ad? How do you want your family to feel when they receive the letter?

Exchange letters with classmates. Assume that you are a parent who has just received a letter from a runaway son or daughter. What clues can you find in the letter that might indicate what you must say to persuade him or her to come home? What compromises would you be willing to make? What proposals can you make to solve the problem or problems that caused the conflict?

Assume that you are the runaway. Keep a diary of your thoughts, feelings and activities while you are on your own.

5. Play the record "Good Morning, Good Morning" from the record album Sgt. Pepper's Lonely Hearts Band by the Beatles. Discuss activities in the singer's world as depicted in the song, - "Call his wife", "going to Work", "Heading for home."

   Write a description of this singer's world.

6. Students might write their interpretations of music devoid of lyrics.

Television Shows or Programs:

1. List T.V. shows set in small towns such as "Mayberry R.F.D. and those set in a large city such as "N.Y.P.D."

   Contrast advantages and disadvantages of rural and urban life as seen from the television programs.

2. Discuss and write about your favorite show.

3. Describe an outstanding T.V. personality.

Miscellaneous Activities to Promote Writing:

1. A student interviews a parent, neighbor or other person in the community. He writes out his report in the form of a news article, short story or other genre.

2. A student describes a scene viewed by different people with varying points of view. Example, - a mud puddle on the street as viewed by a three year-old and as viewed by his mother who has just dressed him.

3. A student writes stories in which animals or inanimate objects possess human attributes.

   Examples: "If my desk could talk ...,"
   A dog's view of the human world.

4. A student writes an autobiographical sketch of himself or writes about members of his family.

5. A student describes a mean girl, a pretty girl, a sad girl without using the adjectives "mean", "pretty", or "sad".

6. A student writes his impressions about the following questions.

   What does the morning sound like? the evening? dawn? twilight? How does each sound? feel? smell?

7. Over a two weeks period the student collects and catalogs every youth involved in the news story, editorial, article, cartoon, survey chart, or advertisement appearing in one newspaper.

   He writes a composition based on his study in which he expresses his point of view about one particular aspect of today's youth (morality, drugs, appearance, political activity, etc.).

8. The student goes to a supermarket and finds at least ten verbs on products. Examples: "Dash", "Dial", "Crest", "Gleem". He then writes a poem or a paragraph using all to describe one thing.

9. Using at least five verbs in each paragraph, the student compares a man to a rat, to a horse, to a lion, to a bumblebee. He compares a woman to a flower, a cat, a butterfly, a hippo.

10. The student writes directions to his home for a visitor who is at the bus station. He must do more than indicate when to turn left or right but give him a vivid description of the buildings, scenes, sights and sounds he will pass on his way. It would be well for the student to travel the route again himself, jotting down notes as he goes.

11. The student writes instructions on how to make or build something. He should write for someone who has never done anything like it before. For example, he might instruct his reader on the basic technique of a sport, such as skating, or the method of baking a fruit cake. He should keep the directions in a clear step-by-step order, but write more than a simple "recipe". He should use many sensory details, to give his reader an idea of the actual experience.

Suggestions for Story Starters:

1. Seven days after my party ...

2. The four of us stood tied to the post. Before us stood the firing squad ready to receive their orders. But just as the Captain was giving the command to fire ...

3. The dance was all set for Saturday night. Everyone was going to be there, even Rolling Stones. Believe me, we were really excited. But on Friday afternoon...

4. She came late and without the necessary equipment. Our assignment was to ...

5. After the argument, he sped toward the ...

6. Through the open door walked ...

7. The windows rattled and the porch squeaked. The tension was high among all the guests. One middle-aged clerk bustled to the phone and he ...

8. It was a dark cold night. The stranger, stranded on the highway, began to polod wearily toward a small cabin setting back from the road. No sooner had he turned into its drive when ...

Sources of Information

Daigon, Arthur. *Write On!* New York: Harcourt Brace Johanovich, Inc., 1972.

Leavitt, Hart Day and David A. Sohn. *Stop Look and Write!* New York: Bantam, 1964.

Leavitt, Hart Day. *The Writer's Eye*. New York: Bantam, 1968.

Macrorie, Ken. *Telling Writing*. New York: Hayden Book Company, Inc., 1968.

Macrorie, Ken. *Writing To Be Read*. New York: Hayden Book Co., Inc., 1968.

Materials

Records

This is Henry Mancini, Stereo VPS - 6029, RCA Records, New York, N. Y.

Film:

Dream of Wild Horses. LINC, 1006 Lamond Ave., Durham, N. . 27701. Rental: $6.00

ROLE PLAYING

An excellent way of developing awareness and human understanding, one of the primary objectives in teaching, is role playing; putting oneself in the shoes of another: "You never really understand a person until you consider things from his point of view -- until you climb into his skin and walk around in it" (To Kill a Mocking Bird, page 34). In Role Playing Methods in the Classroom Mark Chesler and Robert Fox state, "Role playing provides the student with a dramatic confrontation and clarification of (1) his relations with others, (2) his information about and expectations of society, (3) his evaluation of himself and his life style, and (4) the ways in which academic material may be relevant to his daily tasks.

Introduction

1. A good introduction to this type of activity - one that is especially helpful for students who are inexperienced or withdrawn - is a game called Body Talk (Psychology Today Games, Del Mar, California, 92014, $5.95). It is designed to help people communicate more effectively without words and to enable them to more effectively understand the nonverbal communication of others. Players express emotions, provided on cards, and others must try to

   determine these emotions as accurately as possible. The game is not as personal as some and can be used on all age levels with as many as ten players.

   You can, however, make your own simplified version.

List the following emotions on index cards (one emotion to a card):

> love, hate, shyness, frustration, fear, loneliness, sorrow, indifference, contentment, admiration, hope, anger, joy.

Make four sets. Note one of the following instructions on each card:

1. Use only your hands.
2. Use your whole body.
3. Use your whole body (including sound) with a partner.

Use one direction on each of the four cards expressing the same emotion. The students are to guess which emotion each student is acting out.

2. Another good ice-breaker is the game called "In the Manner of an Adverb". One student leaves the room while the rest of the class decide on an adverb. The student is then asked to return to the room. The teacher calls on several students, one at a time, to pantomime the adverb. This continues until the student is able to guess which adverb is being enacted. It is more difficult if the pantomiming is done with objects but the actions may be directed toward other classmates.

3. Improvision might be the next step. The teacher sets the scene, names the characters, states the situation, assigns the parts. The students then spontaneously enact the situation.

Two examples follow:

> Sue: Harvis the grooviest ever. Man, he's the coolest guy I ever saw. I'd do about anything for a date with him - but I guess he'd never notice *me*.
>
> Liz: You never know. Of course he is a big wheel at school, you know, in Student Council and everything - and of course, the football team. His folks are rich, too.

(Later)

Harv: Hi, Sue.

Sue: (Eyes brightening) Hi, Harv!

Harv: I've missed seeing you in study hall. I heard you got out of that drag and have a fun job in the office.

Sue: Yes, Mr. Anderson asked if I would help for awhile.

Harv: Say Sue - I guess you help run off tests and all that stuff for the teachers. Ah...Well, biology is ah...awful for me. Dad said if I flunked it I'd be grounded for... well, probably years. You know, I could learn much more if I knew what Mrs. Riggs was going to put on the tests. Man, I'd really study then, and get finished quicker and uh... maybe you and I could...uh...Anyway, would you just -

****

Mother: This is the second night Fred has come in late.

Father: Yes, we must put a stop to this right now!

Mother: He is already rebellious enough. If we are too firm, there is no telling what he might do. Say, did you hear that Edward Johnson ran away from home and his parents don't know where he is?

Father: Yes, his parents are fine folks and and really tried hard. There seems to be nothing parents can do... Is that Fred coming in now?

(Enter Fred)

****

Give each situation to two or more groups to enact. Each group will often come up with entirely different reactions. This is a valuable lesson for students in understanding how different personalities react differently in the same situation. Students enjoy setting up their own situations. For Improvisational Role Playing no time is given to the actors to discuss or practice their parts together.

Development

Role playing should become an integral part of every classroom - helping students understand themselves as well as others. After all students have been introduced to Pantomime and Improvisions, the teacher should then move into role playing situations drawn from their readings. These can be great motivational, learning, or culminating experiences. As motivational, the teacher abstracts a situation from the selection to be read - presents it as a situation for Improvisation. After the selection is finished, the class discusses the differences between the students' versions and the story as it was written.

As a learning activity, the teacher selects situations from chapters of a story which have been assigned. Role playing follows, then discussion of the interpretation by the students. Role playing used progressively throughout the reading of a particularly long assignment is invaluable to the students in understanding the growth and development of characters in a story.

1. Suggestions for Role Playing after reading Chapter 2 of To Kill A Mocking Bird.

    a. You are Miss Caroline. You are keeping Scout in after school to talk to her about her first day's attitude and behavior in school.

       You are Scout. You have been kept in after school by Miss Caroline, and you are defending your attitude and behavior in class that day.

b. You are Miss Caroline. You have kept Walter Cunningham in to talk with him about not bringing a lunch.

You are Walter Cunningham. You have been kept in by Miss Caroline to talk about your not bringing in a lunch. You are determined not to swallow your pride.

c. You are Miss Blount. You are talking with Miss Caroline about her first day as a teacher.

You are Miss Caroline. You are talking with Miss Blount about your first day as a teacher.

d. You are Scout. You are talking with your father, Atticus, about your first day at school.

You are Atticus Finch. Scout is telling you about her first day at school and you are offering her your advice.

(Change: A Handbook for the Teaching of English and Social Studies, pp. 91-92)

2. After the entire novel (To Kill A Mocking Bird) is read:

a. As a member of the jury (putting yourself in the time of the story) explain why Tom was found guilty.

As a newspaper reporter, question the jury member, having him defend the verdict.

b. You are Scout. You have just walked with Boo Radley home. What are your thoughts about Boo now? Were your thoughts different about him before tonight? Why and how?

c. You are Atticus. The trial is over. What are your thoughts about the verdict? Did you expect this verdict? If so, why did you act as the Defending Attorney?

3. Suggested Role Playing for A Separate Peace.

The two following trials are interesting since a trial in real life forces the meekest man on the street into an important decision. As in life the characters in the book find the world is not necessarily fair and the good don't always win.

The first trial can be enacted after the reading of only two chapters. It is lighter in nature and will prepare the students for procedures in a more difficult situation later in the book. (The teacher might parallel the first trial, that over Phineas' dress, with the "bib overall incident" in North Carolina, or one of the "long hair" suspensions.

The second trial is used to take a positive approach to dealing with the world of the book: Brinker is placed on trial, not Gene, because while Gene may have responded out of fear and jealousy, Brinker gave way to pure human cruelty and went unpunished for his actions. Ask the students first if they feel his was the deeper crime, then assign them to prepare for the trial. As you can see, the roles range from judge to juror, making possible parts for a wide range of students. Following is a glossary of legal terms and a skeletal trial. Please feel free to add to or delete from the procedure.

TRIAL 1: Phineas vs. Mr. Patch-Withers

On January 23, 1942, Mr. Patch-Withers, Headmaster of Devon School, suspended

Phineas on the grounds that he willfully violated the dress code. Mr. Patch-Withers stated that according to the code "no student is allowed on school grounds wearing clothes which distract other students' attentions away from their normal studies". Mr. Patch-Withers contends that Phineas by wearing the Devon School tie for a belt and a pink shirt on another occasion, does distract students from said studies, gives the school a disorderly appearance, and shows a basic disrespect that cannot be tolerated in an institution of education.

Courtroom procedure:

1. Judge enters. Courtroom stands.
2. A jury of 12 persons must be seated. (That means both the defense and the prosecution must accept each juror).
3. Judge opens the trial by reading the charge and asks Mr. Phineas to plead guilty or not guilty.
4. The prosecution opens the trial by telling the jurors what he expects to prove. He calls witnesses.
5. The defense is permitted to cross-examine each witness.
6. The defense calls his witnesses.
7. The prosecution is permitted to cross-examine each witness.
8. The prosecution sums up his case and asks for a verdict of guilty.
9. The defense sums up his case and asks for a verdict of not guilty.
10. Judge explains charges to jury and asks for a unanimous decision.
11. Jury retires and selects a foreman. Deliberation until verdict is reached. (In this case it is suggested that everyone view the deliberation period).
12. Foreman announces verdict to court. Judge sentences Phineas accordingly.

Characters:

Judge: Must research courtroom procedure and law, has to be the final word in the case of objections.

Defense Lawyer: Prepares case for Phineas.

Prosecution Lawyer: Prepares prosecution for Mr. Patch-Withers.
Note: It is recommended that the lawyers and the judge work together for courtroom material and procedure.

Court recorder: Runs tape recorder, numbers speeches so they can be located for play-back.

The lawyers are allowed to choose their witnesses from the following list. The students preparing to be factual witnesses are asked not to use material that contradicts the text. The element of surprise will come from the imaginary characters who are allowed to create their testimony (but once they create it, they must stick by it).

Factual Characters:

Phineas
Mr. Pru'homme
Gene Forrester
Mr. Patch-Withers
Mrs. Patch-Withers

Imaginary Characters:

History teacher
English teacher
Brinker
Dorm Master
Mr. Phineas
Mrs. Phineas
Coach
Dean
Chet Douglas
Bobby Zane
Leper
etc.

General Information:

1. Have students watch Perry Mason or a similar TV program for procedure.
2. Ask them to follow a current trial in the newspapers for information on procedure, ideas, etc.
3. After the trial is done, have students write an editorial on the results.

For more advanced students: a series of editorial comments, i.e. newspaper editor of a liberal paper, conservative paper; the judge, Phineas, a high school student who watched the trial. The intent of all this brain stretching is to show the student (or rather have him show himself) the many sides of the incident and that when contrasting personalities clash, no matter how small the incident, much is revealed about their separate characters. Also, this sort of involvment with fictional characters and their problems will lift the student whose experience of the book might otherwise have been slight into the necessity of thinking about and occupying an active, not a passive, position. This type of activity requires a spontaneous response also; no matter how well prepared the student may be, he is still going to have to think on his feet.

TRIAL 2: Brinker vs. Gene

The second trial is to be used after all students have finished the book. Now their involvement has left the light factual level and they have had some degree of emotional response to Phineas' death. They have been exposed to the education of four boys that takes place outside of the classroom, with the relationship of the boys to each other becoming more important than their relationship to the adult world. And the students have had their experience expanded through fiction.

Have the students choose the characters they feel were important enough to speak.

Brinker is accused of human cruelty that directly results in the death of Phineas.

A Glossary of Legal Terms

Acquittal - In a criminal case, a finding that the defendant is not guilty.

Alibi - The plea or fact that a person was not at the alleged scene of the offense with which he is charged.

Appeal - Request for review, by a higher court, of a decision made by a lower court.

Appellate court - Higher court which reviews decisions of trial courts.

Arraignment - The bringing into court of a person accused of a crime in order that he may be told what he is accused of. If he pleads guilty, he is sentenced by the judge. If he pleads not guilty, his case is set for trial.

Bail - Money (or a guarantee to pay money) given to a court to obtain the release of a person accused of a crime. If the accused person does not appear for the trial, the money is forfeited.

Brief - A written statement prepared by a lawyer stating the facts about a case and the legal reasons why his client should win. In many appellate courts, briefs must be submitted in printed form.

Case law - The law made by courts instead of by legislatures. Sometimes called common law.

Chambers - A judge's private office.

Civil law- Law that protects the private rights of individuals.

Constitutional - Permitted or authorized by the U. S. Constitution.

Contempt of court - Any act involving disrespect to the court or failure to obey its rules.

Conviction - In a criminal case, a finding that the defendant is guilty.

Court-martial - A military court.

Crime - Any act considered harmful to the general public which is forbidden by law and punishable by a fine, imprisonment, or death.

Criminal case - Cases brought by the government (state of federal) against persons accused of committing crimes.

Cross-examination - The questioning of a witness by the lawyor for the opposing side.

Damages - The money awarded to a person because of a loss he has suffered through somebody else's fault. For instance, a court may award damages for a personal injury, for destruction of property, or for the breaking of a contract.

Defendant -The person against whom a lawsuit is brought. In a criminal case, the defendant is the person accused of a crime.

Dismissal -The ending of a lawsuit by a judge because the plaintiff has not proved that his case is legally justified.

District Attorney - See Prosecutor

Felony - A serious crime, such as robbery, kidnaping, or murder.

Grand jury - A group of citizens which inquires into crimes and makes indictments. Unlike a trial before an ordinary jury, the hearings of a grand jury are secret.

Indictment - A written accusation prepared by a grand jury charging that a certain person has committed a crime and describing the crime. Also called a True Bill.

Jury - See Grand jury and Trial jury.

Misdemeanor - A crime less serious than a felony.

Opinion -The reasons given by a court for the way it has decided on a case.

Petty jury - See Trial jury.

Plaintiff - The person who starts a lawsuit.

Prosecutor - A lawyer employed by the government (state or federal) to act for it in criminal cases. During a trial, he presents the government's side of the case. He may be known as the district attorney, county attorney, state's attorney, or people's attorney.

Public defenders - Lawyers regularly employed by the government to represent people accused of crimes who do not have their own lawyers.

Search warrant - A court order authorizing the police to make a search in a certain place.

Statute -A law passed by a lawmaking body, such as the United States Congress or a state legislature.

Subpoena -A court order requiring a person to appear in court to give testimony.

Summons -A notice that a legal action has been started. In some cases a summons requires that a certain person appear in court on a certain date.

Testimony - Information given by a witness, usually in court.

Trial jury - A group of citizens which listens to the evidence presented in court and gives its verdict. Also called petty jury.

True bill - See Indictment.

Warrant - A court order authorizing the police to take a certain action - for instance, to arrest a certain person. See also Search Warrant.

Witness - A person who gives information, usually after taking an oath to tell the truth as to what he has seen or otherwise observed about a case.

Change: A Handbook for the Teaching of English and Social Studies, LINC Press, 1971, pp. 119-124.

Materials

Knowles, John. A Separate Peace. New York: Bantam Books, 1968.

Lee, Harper. To Kill A Mocking Bird. Philadelphia: J. B. Lippincott Co., 1960.

This is an age of image-bombardment - a "visual" age where advertisements, pictorial magazines, television, movies, and other visuals confront us daily. It is a "sound" age, where the noise of traffic, radios, television sets, record players, tape recorders, and other sound-makers make the environment throb. It is a commitment for teachers, insofar as they are able, to help student to understand and to cope with his complex environment. Print is certainly still a part of today's scene, a major part, but it is not the only medium that merits serious consideration by English teachers. We cannot escape nor disregard the language of images or the need to employ this medium more widely and effectively. Disregarding the dimensions and perspectives that various media can add to the study of English is unfortunate for the students as well as the teachers. This section of the resource unit hopes to provide ideas and sources for the use of recordings, films, filmstrips, tape recordings, and the videotape.

I. Recordings

Among the miracles of today's mass media with their power to reach vast audiences through image and sound, recordings catch both the interest and imagination of today's youth. Recordings can open rich cultural vistas in music and the spoken word to all.

To the English teacher, recordings of great literary artists or those of familiar actors and readers interpreting the works of writers offer a dynamic means of vitalizing instruction and stimulating students. The library of the recordings grows daily in depth as well as quality of the subject chosen for interpretation.

Every school library has a listing of the material available at that school. The teacher with imagination and dedication will find many records that can be used to stimulate writing and listening activities - records that might not be considered in the set English classification. Read the list for your school at the beginning of the year after looking over the material for your grade level. Read it again and again later for the formulation of new ideas. For other ideas, consult _An Annotated List of Recordings in the Language Arts_, compiled and edited by Morris Schreiber and published by the National Council of Teachers of English. Information about the publisher and the cost of the recordings in this resource unit can be obtained from this annotated list. Although time and space do not permit an exhaustive listing of records, some are included below.

A. Black Poets and Poetry

1. An Anthology of Negro Poetry for Young People. This recording, edited by Arna Bontemps, features stirring readings by Negro poets of their own works. Countee Cullen, Claude McKay, Margaret Walker, Gwendolyn Brooks, Sterling Brown, and Langston Hughes contribute notable interpretations of their own works.

2. Anthology of Negro Poets in the U. S. A. Going back to Revolutionary times and synchronous with highlights of Negro history in America for the past 200 years, the poems, read without comment by Arna Bontemps, trace the spiritual development of the Negro people as mirrored in the works of Paul L. Dunbar, James Weldon Johnson, Sterling Brown, Langston Hughes, Countee Cullen, Phyllis Wheatley, Claude McKay, and Arna Bontemps.

3. Johnson, James Weldon - God's Trombones - 1 LP $5.95. Seven poetic sermons in verse from God's Trombones read by Bryce Bond. The piano accompaniment tends to add dramatic emphasis to the spoken word. A biographical sketch of Jonnson and a brief biography of

Bond are included with the printed text.

4. Folk Songs: The South - 1 LP - $5.95. Unaccompanied ethnic song, mostly from the Southern Negro Baptist Church, sung by Bernice Reagon. Printed text included.

5. Spectrum in Black - 2 records - This two-record album included forty-nine poems by twenty-eight 20th century black poets. The poems represent a spectrum of modern, black, poetic expression in structure, theme, and emotional content. The protest, love, anger, personal incident, historical perspective, and portraiture inherent in these selections offer insight into 20th centry black literary America.

Record One

Side One

Hero - Don L. Lee
Portrait - Carolyn Rodgers
Incident - Contee Cullen
If There Be Sorrow - Mari Evans
Where Have You Gone - Mari Evans
They Say - Beatrice M. Murphy
Mose - Sterling Brown
Get Up, Blues - James A. Emanuel
Two Jazz Poems - Carl W. Hines, Jr.
Cross - Langston Hughes
The Ballad of Sue Ellen Westerfield - Robert Hayden
Outcast - Claude McKay
The Visitation - Sun Ra

Side Two

We Real Cool - Gwendolyn Brooks
Poem for Brother the Nation - Carolyn Rodgers
Nikki-Rosa - Nikki Giovanni
A Poem for a Poet - Don Lee
A View From the White Helmet - James A. Emanuel
Black Warrior - Norman Jordan
Evolution - johari amini
For Sistuh's Wearin' Straight Hair - Carolyn Rodgers
An Aside - Carolyn Rodgers
For My People - Margaret Walker

Record Two

Side One

Attendance - Cynthia Connelly
The Warden Said to Me the Other Day - Etheridge Knight
Song of Ton - Kirk Hall
For a Lady I Know - Countee Cullen
Preface to Twenty Volume Suicide Note - LeRoi Jones
For Sapphires - Carolyn Rodgers
Black Woman - Andrew Gale
If Love Dies - Julia Fields
Long Distance - Carole Gregory
The Way of Things - Mari Evans
A Plague of Sterlings - Robert Hayden
Between the World and Me - Richard Wright
Love Your Enemy - Yusef Iman

Side Two

Stereo - Don Lee
Now, All You Children - Norman Jordan
Feeding the Lions - Norman Jordan
Love from My Father - Carole Gregory
For an Ancestor - johari amini
He Sees Through Stone - Etheridge Knight
Song for a Dark Girl - Langston Hughes
A Black Man Talks of reaping - Arna Bontemps
From the Dark Tower - Countee Cullen

Harlem - Langston Hughes
Elergy: A Plain Black Boy: Gwendolyn
Brooks
Strong Men - Sterling A. Brown

B. In connection with The Red Badge of Courage

1. Lexington - 2 LP's - House of Seven Gables, Uncle Tom's Cabin, and Red Badge of Courage.

2. Civil War Stories - Nelson Olmstead presents a dramatic reading of five Civil War stories: Crane's vivid "A Mystery of Heroism", Twain's unheroic "The Private History of a Campaign That Failed", Hamlin Garland's "Return of the Private", and two pieces by Ambrose Bierce, "The Son of the Gods" and "Chicamauga", a terror-laden tale of great power.

3. The Red Badge of Courage - 6 16 RPM's - Crane's masterpiece, complete and unabridged. Read by Robert Ryan.

4. The Red Badge of Courage - 1 LP - $5.95 - A shortened but unchanged version of the classic. Edmond O'Brien's reading has all the stark dramatic qualities of the book. Beautifully read, underplayed, and in good taste.

5. The Red Badge of Courage and Other Crane Works - 1 LP - $5.95. Readings by Jared Reed are

admirable. He presents battle scenes from the novel, several short poems from "War Is Kind" and "The Black Riders", and a short narrative, "The Veteran". The last describes Henry Fleming, hero of the novel, reminiscing years after the Civil War, shortly before he responds to an alarm in a blazing barn. Entering to save the livestock, he meets his death.

6. Stillness at Appomatox - 2 16 RPM's - $7.95. In this abridged edition of Bruce Catton's Pulitzer prize book of the last year of the Civil War and the story of a conquered Southern army. Bill Lazar is the reader, skillfully interpreting the historian's stirring prose.

C. In connection with Ray Bradbury's The Illustrated Man

1. Bradbury, Ray - Short Stories of - read by Burgess Meredith 1 LP - $4.98. Two of Bradbury's finest science fiction tales - "There Will Come Soft Rains", a picture of automated "life" going on after an atomic holocaust, and "Marionettes, Inc.", a tale of terror involving robots vs man - are read with chilling effect by Burgess Meredith. Particularly powerful as it builds to a dramatic

crescendo is his reading of the first of the two stories named.

D. Miscellaneous:

1. Creative Writing - 1 LP - $5.95. Through dramatic presentation and the use of numerous examples from his own students' writing, Morris Schreiber introduces the beginning writer to the art of creative writing. Sections of the record discuss self-expression through writing, sources of ideas, methods of developing ideas, literary media, and the art of writing. A folder containing the text of the record is included.

2. McCullers, Carson - Read from Her works. 1 LP - $4.98. Miss McCullers reads from The Member of the Wedding and other works and The Heart Is a Lonely Hunter. Her reading is warm and sympathetic, making her characters become vibrant and alive.

3. Tale of Two Cities, A - 1 LP - $5.95. A British production. A vivid dramatization of the famous Dicken novel of the French Revolution.

Remember that this is just a sampling. Consult catalogs and other lists for material applicable to your needs.

The students respond well to the idea of supplying records that depict the moods of literary selections or providing background music for writing sessions. One teacher received excellent results by playing serious Christmas selections while the students expressed themselves in written composition.

The Pearl lends itself well to this mode of expression. After compiling a list of the various songs in The Pearl - Song of the Family, Song of Evil, Song of the Pearl, etc. - the class members portrayed these songs by playing selections of their own choosing for the class.

II. Films

Some very good instructional films which are useful for the English teacher are now available. Some of these films analyze literary works while others offer background for authors and other aspects of English. Many of the key elements of literature are present in film: plot, character, suspense, mood, tempo and rhythm. In addition, poems and nonfiction forms like the essay and the news article have become an integral part of many films.

It is wise to preview films or check them in some way before using them with classes. The experimental film (feature, documentary, short, which are made to create an experience for the viewer) can add dimension to an English course, but it takes time to discover the films. Most films are available on a rental basis, with the fees put on a sliding scale according to the type of showing.

The short film is particularly appealing to the English teacher because it fits conveniently into the classroom schedule; on occasion a film may be shown twice within one period. These films are inexpensive to rent and often not too expensive to buy.

Some of the problems which may slow the use of films include lack of budget provisions, problems of scheduling and difficulties with distributors. Patience is needed from both schools and the distributors. Teachers often fail to understand why they cannot order a film for rental one day and expect delivery the next. Film rentals MUST BE PLANNED WELL IN ADVANCE and alternate dates for showing should be given.

The results of using films in the classroom can be more effective instruction, a broader program of studies, greater student involvement.

Students may struggle with words as they try to mouth them, yet many are fully capable of discussing sophisticated concepts that they have absorbed from the visual media. Bright students may want to relate their experiences culled from books to visual experiences drawn from films or television; often, however, the print-oriented classroom denies them this opportunity; this ignoring of opportunities for relevance, excitement and the generation of ideas in a classroom is a tragic waste of time and talent. The powers of both books and films can work together to add dimension and perspective to study.

A. The Unit Approach

Films may be grouped together as units that develop a theme or a topic. Feature films, shorts and documentaries may be mixed in various combinations to provide perspective on a theme, to present opposing views about a controversial issue or to increase knowledge about a little known topic.

1. "War on Film"

A unit which explored the various facets of war in both literature and film might include the following productions:

Features

Dr. Strangelove
The Grand Illusion
The Bridge Over the River Kwai
Paths of Glory

Short Films

A Short Vision
The Big Fair
Toys
The Hole
The Hat
Neighbors
The Soldier

Documentaries

The War Game
Vivre (Living)
Battle of Culloden
Memorandum
Night and Fog
Over There

Short Films from Literature

An Occurrence at Owl Creek Bridge
A Time Out of War
Chickamauga

(See *Media and Methods* (December 1967) for a fuller description of such a unit.)

2. Poetry through Film

A unit approach here could include the poet as a personality, poems which have been given a filmic interpretation and visual or concrete poetry on film.

a. Suggestions for poet as a personality (see listings for LINC and in *Themes: Short Films for Discussion* for further details.)

Modern Poets
In a Dark Time (Roethke)
Robert Frost: A Lover's Quarrel with the World
The Days of Dylan Thomas
Horseman, Pass By (Yeats)
Carl Sandburg

NET films (obtain from Audio-visual Center, Indiana University) include: Richard Wilbur, Robert Lowell, Robert Creely, Anne Sexton, William Carlos Williams, Hart Crane

b. Poets of the past

The Ages of Man (Shakespeare)
The Poet's Eye (Shakespeare)
Walt Whitman

c. Poems given a film interpretation

Hangman
Runner (Auden)
Sea Fever
Yeats Country
Autobiographical (poems of A.M. Klein)

d. Poems as visuals

Dream of the Wild Horses
N. Y., N. Y.
Leaf
Timepiece
Blinkity Blank
Clay
Moods of Surfing
The Water's Edge

3. Individual Works

By checking various catalogs a teacher can usually find a number of films to help him in developing a thematic or single work unit. Many of the catalogs offer extensive summaries. For example, in the study of _The Diary of Anne Frank_, the following films might be used:

a. _Memorandum_, 58 min., b & w - Contemporary Films, Inc., rental $25.

As an example of the help film distributors offer, here is a summary of this film taken from _Themes: Short Films for Discussion_:

Several films have been made concerning the concentration camps and their human effects; _Memorandum_ goes, perhaps, further than any of them in raising the questions that Hitler's effort at genocide should force upon men. (the review goes on and then concludes with the following:

Memorandum lends itself to discussion and questioning more than most documentaries. Perhaps an important guideline for discussion would be to keep with questions inherent in the film itself, and to avoid the imposition of questions from without. Suitable for any year in high school.

Suggested questions: (more offered than indicated here)

(1) What is implied or suggested in the title, *Memorandum*?
(2) Why the concentration upon Bernard Laufer, and not simply a documentary about the concentration camps?

b. *Let My People Go* - 54 min. b & w available from Jam Handy. Return of Jews to Israel; story includes Germany and the concentration camps.

c. *Night and Fog*, 31 min. b & w available from Contemporary Films. Very graphic description of the horrors of war; provokes considerable discussion (Available from LINC)

Perhaps the teacher wishes to add a new dimension to study of *Lord of the Flies*:

War Games, 19 min. b & w.

Film has no narration; two groups of boys are playing on a deserted beach; a conflict develops and in the fray a pet goat is killed, buried in the sand and later uncovered by the tide. Striking indictment of the inherent aggressive tendencies in everyone.

Maybe it is a short story such as "The Colt" by Wallace Stegner:

The Colt, b & w, 49 min, available from Brandon Films.

A Russian squadron leader orders a calvary man to shoot a colt. Excellent for comparison purposes.

Or it could be a drama such as Raisin in the Sun:

I Wonder Why, 5½ min. b & w, Contemporary Films or Mass Media Ministries.

Story of a Negro girl - "I like so many things, I wonder why some people don't like me".

No Hiding Place, 51 min., b & w. Mass Media Ministries.

A drama about blockbusting; very appropriate for comparison to the play.

B. Films for stimulating discussion

The feature film, the documentary and the short film can all serve as springboards for lively class discussion. However, in using films for the purpose, the following guidelines may prove useful:

1. Do not lecture before showing the film; do not always tell the students what to look for.
2. Show the film under the best possible conditions for hearing and viewing; darken the room adequately and place the speaker in the front of the room if possible.
3. Have a short break after showing the film; sometimes the amount of time to rewind a film is just right.
4. Discuss the picture - not ideas in general; ask for specific examples to support positions.
5. As a moderator, keep the discussion moving; do not let just a few students dominate the discussion; try to relate comments to each other so continuity develops in the discussion.
6. Have students indicate the different ways the cameras conveys ideas, feelings and action.
7. The success of a discussion does not depend upon whether the student always agrees with the teacher.
8. After a class has seen several films together, the teacher should expect or suggest cross-references and comparisons among films.

The following films might promote discussion with a wide variety of students.

Great Adventure, 75 min., b & w; available through LINC.

Classic study of two Swedish farm boys who rescue an otter only to learn that "no one can catch and hold a dream forever". Cannes prize winner.

No Reason to Stay, 29 min., b & w; available through LINC.

Written by a young student; film tells the story of one drop-out and what he dropped out from; provides a rebellious statement against drills, memorization and routine in the school system.

Automania 2000, 10 min., color; available through Mass Media Ministries or Contemporary Films, Inc.

In cartoon form; spoofs the proliferation of cars and consumptions of all sorts of modern goods.

Satan's Choice, 28 min., b & w; available through Contemporary Films, Inc.

Concerns a motorcycle gang; shows the rebelliousness of youth.

C. Films for stimulating reading

Many times feature films, shorts and documentaries will relate to books that are available in the classroom library or the school's resource center. For reluctant readers, the film can be a powerful motivator for further reading.

D. Films for stimulating writing

The short, non-dialogue film offers variety to writing and often triggers some effective response; sometimes the film may be seen just once and reacted to; other times the student might wish to see the film twice, the first time for enjoyment and the second time for particular images, techniques, etc., which he, then, might wish to apply to his writing. Two films that have worked well in this capacity are the following:

Dream of Wild Horses, 6 min., color; available through LINC.

Uses slow motion and dreamlike photography to show the beauty of wild horses in their natural movements.

Red Ballon, 40 min. color; available through LINC.

This film has become a classic. It tells the story of a young boy and his friend, a balloon;

set against a striking French background. Most effective starter for writing.

E. Films for instructional purposes

The teacher should remember that instructional films can fit into the English program. Skill areas such as how to read certain types of literature, writing skills, etc., have been treated in film format. Consult the County Audio-visual catalog for some possible choices.

F. Film in the community

Two obvious resources for the teacher that can provide rich material to supplement his courses are the local theaters and the television set that is present in most homes. Since many movies are shown on television, advance planning will allow students to see certain films. TV Guide and the published Media Log in Media and Methods each month are two good sources for listings. Be certain that parents are aware of any viewing assignments so conflicts with favorite programs may be avoided.

Films appearing in local theaters may be assigned as well. Again, rapport with parents is important and the teacher should get to know the theater owners in his area; sometimes an arrangement can be made to use the theater for showing during off hours. Some theater owners will book films if they are guaranteed an audience.

G. Film making

Sooner or later the teacher will have to face a rather pleasant problem if he uses films. Students will want to create films of their own. Film making allows the student to become an active creator, totally involved with a medium. When his final product is shown to the class, mistakes and faulty perceptions are painfully clear but communal criticism can be a strong and valuable teacher. Film making is a valuable adjunct to the English course and does not require great outlaying of funds to get started. Many students already have cameras and will be willing to use them.

III. Filmstrips

In all areas of the English curriculum, filmstrips can be used effectively and imaginatively. Each school has many filmstrips, both with and without sound; these can be used in the traditional manner, but one should not be hesitant about exploring new areas. For example, with the students who experience difficulty in the use of adjectives, adverbs, verbs and other parts of speech, showing these students a filmstrip perhaps on "Snakes" or "Birds" might stimulate the production of word choices, either written or oral which could then be used as a basis for a language lesson. (See the listings which are in your school's library but don't look just under English!)

IV. Tape Recorders

Cassettes are in. The teacher should take advantage of the ready accessibility to cassette tapes and recorders; many students have their own machines; poetry readings, role playing, vocabulary, original writing, class discussions, interviews - all can be preserved on tape and used many times.

A possible area for exploration would be the taping of interviews or talks with former professors, businessmen , famous visitors, politicians, etc., and building up a class file of these which could be used in many different aspects of the English class.

Prepared tapes are readily found on the market. A tape catalog may be obtained from Pacifica Tape Library, 2217 Shattuck Ave., Berkeley, California 94904.

V. Video tape

Video tape camera and recorder are available from the County Media Center. Reservations for this equipment should be made well in advance. The video tape machines are easy to operate and most students are capable of running the equipment after short instruction. Video tape has the advantage of allowing the student to see himself almost immediately after he has performed a role. Class discussions, role playing, essays, etc., are handled easily and effectively this way.

If a particularly valuable television show is going to appear but not during school hours, you may notify the Media Center well in advance of the program and if possible they will tape the program; then, when the time is appropriate, you may show the tape in class. Tapes of the NET broadcasts might be quite useful and can be kept indefinitely, building up a valuable library.

VI. Magazines

If the slow reader has difficulty with sections of the regular class anthology, a teacher may wish to use magazines to help him gain confidence. For example the "Real Life Dramas" from Reader's Digest are good sources for this purpose. Class members will assist in making a collection of these. "My Most Unforgettable Character" might be good reading during a unit on "People". The condensed books in Reader's Digest can be torn out and stapled together. Ladies Home

Journal, Redbook, Sports Illustrated, Field and Stream - all have articles that will appeal to young readers. Explore the possibilities.

Addresses of Film Distributors:

Brandon Films, Inc.
221 West 57th Street
New York, New York 10019

Contemporary Films, Inc.
330 West 42 Street
New York, New York 10036

Indiana University
Audio Visual Center
Bloomington, Indiana 47401

Jam Handy Organization
2821 East Grand Boulevard
Detroit, Michigan 48211

LINC
1006 Lamond Ave.
Durham, N. C. 27701

Mass Media Ministries
2116 North Charles Street
Baltimore, Maryland 21218

Potpourri of Approaches

1. Use brainstorming occasionally as a technique for stimulating ideas
2. Props and starters such as a set of general questions to initiate ideas or solutions
3. Practice in playing word games
4. Pupil invention of games and new words
5. Stories developed from varied arrangements of pictures
6. Pupil dictation of stories on tape recorder; development of class anthologies
7. Regular role playing to stimulate spontaneity and naturalness of expression
8. Having pupils think of new uses for familiar devices
9. Having students provide alternative solutions to a problem
10. Rewriting a story or other composition to obtain a different effect
11. Practice in writing captions or unusual titles for pictures, cartoons, news items, etc.
12. Creation of unusual events or situations to stimulate expression
13. Critical reading of comic books and suggestions for changes
14. Specific practice to develop keener observation through the senses
15. Practice in creative listening, thinking how a speaker actually feels about what he is saying
16. Expression of ideas and feelings stimulated by music
17. Writing original plays and enacting them
18. Puppet and marionette shows

19. Illustration of stories or other writings through pictures, films or slides

20. Exercises such as Twenty Questions to improve ability of students to ask clear questions

21. Exercises to improve student's ability to draw inferences

22. Practice exercises which are not graded

23. Use tall tales or yarns as stimulus for writing and oral expression; hold a liar's contest

24. Emphasize characterization by use of pantomime

25. Use radios, tapes, record players, video tape as adjuncts to usual practices

SUMMARY

The suggestions given here are examples or samples of the types of activities which can be used to create an atmosphere in which students learn to listen, to discuss, and to write. The teacher should not be hesitant in innovating numerous other ways to captivate the interest and the imagination of each student. Possibilities are inexhaustive. The student should realize some personal accomplishment, a sense of self-evaluation which should facilitate and encourage his drive toward further development. The unit should develop within the group a readiness and willingness to share with each other, and it should nourish empathy and mutual cooperation. Students need to grow in their desire to learn and to evaluate the results of their own efforts. Working in an atmosphere conducive to some degree of success in his own language and idiom, the student should go a long way in finding his identity and worth.

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Interpersonal Relationships: A Resource Unit for Tenth and Eleventh Grades

Prepared by:

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Interpersonal Relationships: A Resource Unit for Tenth and Eleventh Grades

This resource unit was planned with the idea that ultimately it would be used as an elective course for the 10th and 11th grades. It is designed primarily for the average and slow learners who all too often are turned off by school. Hopefully there are many readings and activities which will interest these students and many chances for success for them in the unit.

The teacher of the disinterested and/or slow learner should realize that these students can be just as rewarding as academic students. Certain attitudes should be possessed by the teacher of these students. She should first of all be a person who notices individuals. She should be capable of searching out and discovering unique and interesting things about each of her students. She should have the kind of personality that makes everyone feel special and wanted and needed in her classroom. She needs to be a wise disciplinarian who understands that a one-to-one handling of behavior problems is more effective and fair than a technique that embarrasses a student in front of his peers. She should have a sense of humor and not be afraid to show it in the classroom. She needs to be patient and kind because if a disinterested or slow learner senses that the teacher doesn't really like him, no matter how exciting or well planned the class is, he will have a mental block and be unable to learn from it. She needs to be aware that we learn at least as much (and perhaps more in some cases) from our experiences as we do from reading and listening to someone else talk "at" us. Thus, she is willing to use as many activities as possible in which the student himself takes part.

Realizing that slow and/or disinterested students are not inferior human beings, this teacher sees them as a challenge at the same time that she understands that they have limitations. If she is able to help them to have a positive outlook toward life and themselves, as well as to help them increase their communication skills of reading, writing, listening, and speaking, then she has achieved success.

INTERPERSONAL RELATIONSHIPS

Objectives (for the teacher and student)

1. To come to a new awareness concerning our relationships with other people, to understand how we affect others and why, and to learn new and healthy ways to relate to others both in relationships that are largely supportive in nature and also in relationships characterized by fear, prejudice or conflict.

2. To learn how we communicate to others non-verbally.
3. To learn to really enjoy literature so that reading becomes a life-long leisure activity.
4. To broaden vocabulary so that we're better listeners, speakers and readers.
5. To become better conversationalists.
6. To learn gradually to drop unhealthy inhibitions through participation in creative drama.
7. To experience success, thereby becoming more self confident and thereby developing a more positive attitude toward school.
8. To prepare young people for a future characterized in all probability by many rapid changes in interpersonal relationships.
9. To see that one way to establish order out of the chaos of life's complexity is through humor.

INTERPERSONAL RELATIONS

Day 1: Introduction

Brainstorm for ideas from students as to just what types of relationships with others are significant to their lives. Examples might be:

Friend to friend
Friend to enemy
Son to parent, step-parent
Daughter to parent, step-parent
Brother to brother (younger, older)
Brother to sister (younger, older)
Sister to sister (younger, older)
Boyfriend and girlfriend
Husband and wife
Individual to bossman
Individual to someone of a different race
Individual in a group
Individual to the elderly
Individual and teacher
Individual and extended family

Encourage students to bring out the various degrees of differences in each one of these relationships. Pass out the reading list on a mimeographed sheet and tell students that during this unit we will be exploring our relationships with others.

Day 2:

1. Prior to the reading of "What is a Family" in Scope Magazine, (inserted) (Nov. 29, 1971), DISCUSS THE FOLLOWING QUESTION;

   What does the word "family" mean to you?

2. Read "What is a Family" in class and then discuss the following questions:

a. What is the difference between an extended family and a commune?
b. What are the advantages and disadvantage of living in an extended family?
c. What is the difference in the definition of family in the Indian tribe and the family as you know it?
d. Do you think communes are good?
e. How do communes affect the traditional roles of the man and woman in the family?
f. If one is single, what qualities should he/she possess to be able to adopt children?
g. Would you like to be a single parent?
h. Would you like to have a family without children?
i. How would you feel if you were an adopted child?
j. How would you feel if you were an adopted child of a different race from your parents? What are the advantages and disadvantages of interracial adoption?
k. What is the future of the family?
l. What are test tube babies?
m. Do you agree with test tube babies?
n. What kinds of groups make good families?

Day 3:

Show the "Satan's Choice" (produced by A National Film Board of Canada and distributed by Contemporary Films, Inc., for $15.00). "Satan's Choice" is about a Toronto motorcycle group. The group ranges in ages from 20 to 34; the boys are almost without exception from middle-class homes and several admit that after their years with the motorcycle, they probably will return to a stable middle-class life. They have chosen this way of life because they do not like the type of life of their parents. They possess nothing of any value - except their bikes. There is, however, enough meaning in the bikes to make up for the suburban home and station wagon. The motorcycle symbolizes freedom. This film will appeal to teen-agers on a profound level today. Excellent for boys.

A discussion on the importance of the family and values held by young people today might be held.

Days 4-5:

Read Life Magazine reprints on "The Marriage Experiments" (April 28, 1972). After reading this article, discuss communes, contract marriages, women's liberation in family roles, and multiple marriages.

The following selections may be used by both students and/or teacher.

"Dropout Wife" in Life, March 17, 1972
"New Marriage Styles", Time, March 20, 1972
"What You Should Know Before You Marry", Seventeen, February, 1972
"What Has Happened to the American Family", Better Homes and Gardens, February, 1972
"Dr. David Reuben Answers Your Questions About Alternatives to Marriage", McCalls, February, 1972

If students seem especially interested let them do extra reading by consulting the Reader's Guide. Otherwise the teacher may want to stencil articles herself. Numerous articles recently have been written on appropriate and closely related topics. Ladies Home Journal carries a regular feature titled "Can This Marriage Be Saved" concerning actual case histories of marital problems and suggested solutions given by marriage counselors. The "Dear Abby " columns also present various types of family problems which might stimulate interesting discussions. Brighter students could be assigned sections of Future Shock which deal with future developments of the family. Report to be given on Day 10.

Assign for the eleventh grade class "The Waltz" by Dorothy Parker in the Themes and Writers anthology on page 324.

SPECIAL NOTE:

At this point the unit is divided into tenth and eleventh grade levels. Some activities and all films are designed to be used at both grade levels. Therefore, references will be made in the tenth grade unit to corresponding activities and films in the eleventh grade unit. When looking for an activity, look for the day it was used in the eleventh grade section. Days 46-50 culminate the unit with discussions and films which are described at the end of the eleventh grade unit.

10th GRADE

Day 6: "Crosscurrents Unit" Encounters text (123)

"Crosscurrents" deals with works of literature in which family relationships result in family conflicts. Tenth graders, in general, are going through a "change of life" where they are experiencing many problems in family situations. A teacher should recognize this period of adjustment that the teenager is undergoing and show him, through literature, that all teenagers are "in the same boat". This unit, which emphasizes the parent-child relationship, can help the student better understand his own problems.

Motivating the unit: The following questions may be used to stimulate class discussion in introducing the unit

How important is the family?
How important is parental love?
Have you ever been jealous of a brother or sister?
Have you felt that your parents do not understand you?
Is there a generation gap in your family" Why or why not?
What are some minor family conflicts that you have experienced?

In class, read and discuss "The Parable of the Prodigal Son" p. 123. Please consult the Encounters Teachers' Manual for guides and suggestions for this and other selections in this "Crosscurrents" unit.

Day 7: Approximately eleven (11) days should be spent in the readings, discussions and activities for this unit, which are outlined as follows:

Encounters text-short stories

"The Colt"	pp. 126-134	child vs parent
"Bag of Bones"	pp. 135-140	child vs parent
"The Rocking Horse Winner"	pp. 141-150	parent vs child
"Mammon and the Archer"	pp. 152-156	parent vs child
"The Revolt of Mother"	pp. 161-171	Mother vs Father
"Father and his Hard-Rocking Ship"	pp. 157-159	Mother vs Father
""The Veldt"	pp. 178-187	children vs parents vs society

American Plays for Reading Series

"Old Folks' Christmas"	excellent short play depicting parents who try to "buy" their children's love, yet children do not respond

These stories should be read and discussed thoroughly. In discussing them, emphasis should, of course, be placed on the family relationships, the family conflict, climax, characterization, plot, and symbolism have not been previously presented.

Films: Several films have been recommended to show in conjunction with the theme of the unit, interpersonal relationships within the family.

See 11th grade section, day 12, 16, and 19.

Composition Assignments:

To reinforce the theme for this unit, the following topics are suggested:

1. At home we argue over the silliest things
2. My mother makes me furious when she ...
3. I wish my parents wouldn't ...
4. My parents simply do not understand me
5. I can't stand the way my brother or sister ...
6. I am the "crosscurrent" in our house

Other activities include the following:

1. Have students write letters to "Dear Abby ".

Discuss solutions to problems in class.

2. Draw a cartoon or comic strip related to this theme. Read examples of "Peanuts", "Dagwood and Blondie", "The Dripples", etc., in class.
3. Pictures could be obtained from magazines which depict a family conflict. Students may write creatively from these pictures.
4. Debate on topic, such as "Father knows best"

Day 17: may be used for an evaluation of the "Crosscurrents" unit. This may be accomplished by a written assignment, or a subjective or objective test.

Days 18, 19, 20: Creative Dramatics (See days 7, 8, 9 of 11th grade section)

Teacher may use all or some of the ideas described. Perhaps additional time could be spent on role-playing activities of family situations. The following role-playing skits are suggested:

1. Sixteen-year-old Tom has just had a small accident with the family car. He has to tell his father, who is not in a very good mood.
2. Betty and Jane are two teenage sisters who constantly argue over the use of the telephone. Betty is expecting a call from her new boyfriend, yet Jane will not hang up. How can Betty get her to hang up?

3. Phil has shoulder-length hair which his parents despise. They offer him money, etc., to try to get a hair cut, but Phil sees nothing wrong with his hair. Portray a conversation between parents and Phil.

4. Karen is 1 hour late in returning home from a date with her new boyfriend. Her parents are waiting up for her, and she is immediately given the "third degree" about her actions and her whereabouts. How does Karen respond?

AVERAGE STUDENTS

Days 21-25:

Begin novel Death Be Not Proud by John Gunther. Teacher may assign whole book or book may be read and discussed in parts. Students respond well to this novel; therefore, in this unit, one week is allotted to read and discuss the book.

This novel is a moving story of a teenager's fight for life against overwhelming odds. John Jr.'s very close relationship with his parents is an important factor in understanding his optimism and his desire for life.

Questions for discussion:

1. Describe the parent-child relationship.
2. Even though parents were divorced, the family still seemed to function as a "whole". How and why?
3. How was family love displayed?
4. Why did Johnny respect his parents so?

Note: Many medical terms are used in this story. The teacher should make note of these and explain to students before reading.

SLOW OR REMEDIAL STUDENTS

Begin novel Mr. and Mrs. BOJO Jones. For the slow learner, this book should be read and discussed in parts. This book is a very good study in interpersonal relationships: parent-child, husband-wife, family-family.

Questions for discussion:

1. Did BoJo and July share a true love?
2. Did the parents help or hinder the marriage?
3. How do you explain the interpersonal relationships after the death of the baby?

Other novels on the theme of interpersonal relationships within the family are available in class sets. These novels may be taught during the sophomore year to the class as a whole, or the teacher may choose to use several novels at one time by working with small groups of students.

To Kill a Mocking Bird - Harper Lee
Tuned Out - Maia Wojciehowska
Willow Hill - Phyllis Whitney

It is suggested that the teacher give students (especially the slow or remedial students) a study guide which includes questions on facts and theme of the novel. Students should work on these study guides by themselves or in small groups. A class discussion of the novel may be based from these questions.

For evaluation of students on their reading of the novel, a written composition or a test may be given.

Days 26, 27, 28:

Begin A Raisin in the Sun by Lorraine Hansberry, a 3-act play which according to the author portrays "the many gradations even in one Negro family of the clash of the old and the new". The themes of family life and racial relations are dominant.

Assign students parts in the play and begin reading Act I, scene I aloud. (It is suggested to spend 20-30 minutes on oral reading). Students should continue reading play on their own for homework. It is suggested that key scenes be read aloud as class discusses the play.

Discussion questions (taken from Afro-American Literature: Drama)

ACT I

1. Why did the author take the title or her play from Langston Hughes's poem "Dream Deferred"? How do the words of the poem apply to the play?
2. What is Mama's dream? Walter's? Beneatha"s? What conflict exists among these different dreams?
3. What was Big Walter's dream? Why is Travis so important to the other members of the family?
4. What is Walter's position in the family? Is Walter justified in being angry and resentful when Mama won't consider his plan to invest in a liquor store?

ACT II

1. How has George defined his identity as a black man?
2. What does Walter reveal about himself when he is drunk and pretending to be an African warrior?

3. In ACT II there are several hopeful scenes. What are they, and what follows after they take place? What do these scenes contribute to the play as a whole?

ACT III

1. In scene I, how would you compare Beneatha's attitude toward the future with Asagai's? What other incidents contrast the attitudes of characters to heighten interest?

2. ACT III shows a complete reversal in Walter's attitude towards Mr. Lindner. What do you think causes him to change his mind and refuse to accept the money? Has Walter's dream changed?

3. Mama's last action in the play is to return for her plant. What do you think the plant represents?

Day 29: Show film "Neighbors" (See 11th grade section, day 29)

Days 30-35: Begin "The Diary of Anne Frank" (Encounters, pp. 189-244)

This drama is concerned with two families who hide out for two years during the Nazi occupation of Holland in World War II. It reveals their conflicts, problems, hopes, and dreams while living under such adverse conditions.

Assign the whole play. When done in parts, the play may lose meaning and impact. The introduction given in the book provides excellent background information for the play. Read and discuss this aloud before assigning the reading of the play. You may want to allow 1-2 class periods for student reading days.

(Please refer to the Encounters Teachers Manual (pp.74-81) for additional materials)

There are 3 excellent films which go along well with this selection.

"1000 Cranes". LINC - 24 minutes. $6.00. Viewers visit the rebuilt city of Hiroshima; film presents a plea for peace.

"Night and Fog". LINC - 31 minutes. $8.00 A film which is quite vivid in showing the horrors of Nazi concentration camps.

"Memorandum". Contemporary Films. 58 minutes. $25.00. This documentary follows survivors back to the concentration camp of Bergen-Belsen.

Note: It is suggested that teacher preview all films before showing in class.

This selection, "The Diary of Anne Frank", deals with interpersonal relationships within the family and with those of the family. Supplementary stories which also deal with the latter theme may be studied at this time.

Adventures

"The Hat". Jessamyn West, pp. 83-94
"The Terrible Miss Dove", Frances Gray Patton, pp.153-162
"Death of Red Peril", Walter Edmonds, pp. 141-146
"The King and I", Rodgers and Hammerstein, pp. 448-497

Encounters

"Ha'Penny", Alan Paton, pp. 356-358
"Stopover in Queretaro", Jerrold Beim, pp. 4-9

Days 36-45 :

Novels based on this theme of personal relationships are studied at this time.

AVERAGE STUDENTS

A Separate Peace, John Knowles

Gene and Finny are two 17 year-olds that both male and female readers can identify with. This story focuses on the themes of growing up, fear, friendship, jealousy, and a search for a workable value system.

In studying these novels, various activities such as panel discussions, skits, art displays (collages), role-playing, creative writing, etc., may be used in the classroom.

For bright students who would like extra credit reading, see assignment in Greening of America, 11th grade, day 31.

SLOW/REMEDIAL STUDENTS

That was Then, This Is Now, Sue Hinton

This is a simple book to read, but not simple-minded in the least. It concerns the very complex problems a young person encounters as he grows from adolescence into adulthood. The book dramatizes a number of interpersonal relationships: a boy and his mother, a boy and his girl, a boy and his best friend, a young person and a drug group. The value systems of the young people change greatly as they grow up, but there's no surety that the new one is better than the old one.

Other novels that may be used with the class or with small groups:

The Red Car" Don Stanford
Flowers for Algernon, Daniel Keys
The Pearl, John Steinbeck
Portrait of Jennie, Robert Nathan
Lilies of the Field, William Barrett
Narrative of Frederick Douglass, F. Douglas

Day 46: Please see 11th grade section, day 46, for culmination and evaluation of this unit. These concluding activities involve days 46-50.

Day 6:

Discuss "The Waltz" and play excerpts from the record of Dorothy Parker selections by Shirley Booth. Hopefully out of this lesson will come the realization that even in some of the painfully embarrassing and disillusioning aspects of the boy-girl relationships, humor can be found.

It might be fun to read also "Love is a Fallacy" from The Many Loves of Doby Gillis by Max Shulman. This short story is in the eleventh grade Themes and Writers anthology. It examines in a humorous way the role of logic and emotion in male-female relationships. Some of the vocabulary in this story is fairly challenging so the teacher might want to discuss some of the more difficult words prior to assigning the story.

"The Chaser" in the paper anthology A Pocket Book of American Short Stories is an excellent story for brighter students. It is serious rather than humorous in tone, but with a well led discussion, students have great fun analyzing this one. It concerns a young boy's naive desire for what an adult would term a Parasitic relationship with his girl friend, Diana.

Day 7:

Read "Courtship Through the Ages" in the eleventh grade Voices 3 book (p.115) Discuss this selection as a comparison to "The Waltz" since both have a humorous tone in their handling of dating. There are some good writing suggestions at the end of the story if the teacher wishes to use them.

As an introduction to creative drama which will be started on Day 8, it might help interest the students and prepare them psychologically for two teachers to pre-arrange a skit of some sort without letting the students know it has been set up. For example, one teacher might storm into another teacher's room, fling a borrowed book on her desk and say disgustedly, "Here's your book back". The other teacher might respond by saying, "Well, it's about time! You kept it long enough!" As the teacher who borrowed the book leaves the room, it should be obvious by the way she walks and the look on her face that she is very angry. She might spit out some statement such as "Well, you can bet I won't borrow anything from you again!" and slam the door. This sort of thing shakes students up and can be a basis for discussion as to how the "actors" or "actresses" communicated their feelings besides with words. If students are able to see that teachers are willing to try creative drama, then they might be more willing to try it themselves. Any sort of skit would fulfill this objective.

Days 8-9: Creative Drama

Creative drama at its best helps young people to lose some unhealthy inhibitions, to develop self confidence, to explore who they are by playing various character's roles, and to become more imaginative.

Because students may feel embarrassed at first with an activity of this nature, the teacher probably should follow the steps in the order in which they are presented since they are designed to break the student in gradually. The teacher should involve herself in each of the activities; if she is unwilling to do so, then she really should not attempt creative drama in her classes. Each activity should be followed up with discussion; otherwise these activities will mean less than they could.

A. Divide the class approximately in half. Have one group go to the front of the room and face the rest of the class. The two groups stare at one another wordlessly for several minutes. Then the teacher tells the group standing to look up and count the blocks in the ceiling or some such activity while the seated group remains staring. Then the two groups switch places with each other. Afterwards the students talk about their feelings and inner thoughts during these activities. The overall purpose here is to help students learn the art of concentration, a skill very necessary to effective participation in drama. They must ultimately learn to concentrate so well that they forget themselves and become the character, "to move around inside someone else's skin for awhile" as Atticus Finch expresses it in To Kill a Mocking Bird. Surely relationships in life can be helped by this ability to empathize.

B. To "loosen up" students, you might try asking them to get in groups of four and plan a city sculpture using other members of the class to form the sculpture. They cannot demonstrate to the class members what the use of the sculpture is, but instead they must give the directions verbally. This activity usually ends up bringing lots of laughter but also accustoms students to working together and freeing them in terms of movement.

C. Another activity which is good for stimulating the imagination involves giving each student some household article and asking him to play around with it and demonstrate various functions it could be used for or various unrelated things (real or imaginary) that it could become. Examples, a fork, a piece of string, a magic marker, a screw driver, a jar top, an index card, soap dish, ace bandage, fingernail clippers, an ice tray divider, a shoe stretcher, a paper clip, an ash tray, etc. Group work might be better at this point because students will probably still feel some inhibitions.

D. In pairs, have students act out without words emotions such as happiness, sorrow, worry, love, anger, fear. Try to get around to everybody. After each one, the class has to guess at the emotion. When someone guesses the right emotion, the class should then analyze how they guessed the emotion since no words were spoken. Hopefully, such points as posture, eye movement, facial expression, movement, gestures, etc. will be used. Body Talk (available at Billy Arthur's in Chapel Hill, N. C. for $6.00) is a card game which can be played with 8-10 people. Each person selects a card and sits down and acts out the emotion stated on the card. The other members in the group try to guess the emotion that the person is acting out. If they guess the right emotion, they turn in their card of that emotion and someone else acts out one of their emotion cards. The card game could be made easily by students.

E. Act out in pairs or groups such activities as eating in a restaurant, rolling a snowball, hunting, playing basketball, using no words. Let the class guess at the activity.

F. Play "Yes, No". Two people can use only one word to structure an imaginative situation. Their intonation, volume, voice expression, movements, gestures, facial expressions should be discussed to discover what their feelings probably were. Try to get around to all students.

G. Finally, try some role playing. It might be fun and thought provoking to have a "mother" and "daughter" arguing unsuccessfully. Hopefully, the class will be led into a discussion of just how one argues successfully with someone he loves. Since conflict is an innate part of close human relationships according to many psychologists, this kind of a discussion should bear directly on students' lives with their present and future families.

Boys might argue with their "father" about home responsibilities, car privileges, future plans, etc.

A boy and girl pretending to be man and wife might argue over how their money should be spent, how a specific behavior problem in one of their children should be handled, how the household duties should be divided, whether the wife should have a career outside the home, how much time they should spend visiting their individual families, etc.

DISCUSSION SHOULD FOLLOW EACH OF THESE ACTIVITIES.

ASSIGNMENT: "The Slipover Sweater" in Voices 3 book on page 126.

Day 10: Activity: Pass out mimeographed sheets on Interpersonal relationships in a bomb shelter. Have students discuss why they picked the people they did. (see appendix of unit)

NOTE: The grammar, writing and reading skills activities that go along with each selection in the Voices book are excellent and the teacher is encouraged to incorporate some or all of these experiences as she teaches the literature selection. They appear at the beginning and the end of each selection.

Discuss "The Slipover Sweater", using perhaps all or some of the questions at the end of the story on pages 139, 140.

This story helps us discover that all too often we overemphasize physical qualities and underemphasize personality and character qualities in choosing people to date and fall in love with. Special report on Future Shock will be given at this time.

Day 11:

The teacher might like to use this day as a theme writing day. Hopefully, she has been having her students keep journals or participate in several non-graded composition activities so that they feel a degree of confidence in their ability to have something worth saying. It should be remembered that students need praise and sensitivity to their feelings and ideas on the part of the teacher or they will probably feel the composition is simply not worth the effort it requires.

Suggested choices for the students might include the following:

A. The Kind of Parent I Hope to Be
B. What I Expect of the Man (Woman) that I Marry
C. What My Parents Think of Me
D. The Kind of Qualities I Hope My Own Children Will Possess Someday

E. The Type of Date I Like Best

F. Become either your mother or father and write on the type of individual they wanted you to become.

ASSIGNMENT FOR DAY 13:

Students are to bring either a poem or a record on love. If they have a record of the poem, they should bring this also. The words to either the poem or the record should be written out on a stencil and turned in to the teacher on Day 12. On Day 13, the student should be ready to present either his poem or his record to the class.

Day 12:

Show the films "A Chairy Tale" and "Have I Told You Lately That I Love You?". "A Chairy Tale" (National Film Board of Canada production. $5.00 to rent from Contemporary Films). "A Chairy Tale" is a delightful fantasy. "A Man, dressed in white in a dark room, is reading. He attempts to sit down on a chair that suddenly jerks away from him. For several minutes he fights desperately to control the chair, or even to get a tactical advantage. But the chair, wary and fast, escapes each time. Finally the man gives up, reconciling himself to sitting on the floor. Only then does the chair approach him, and a new mode of relationship ensues. The chair pleads to be wooed, to be treated as an equal; and it is not until the man has played with the chair and even has let it sit on him, that the chair finally permits him to sit on it. "A Chairy Tale" can be a most effective little film to demonstrate something very important about the nature of human relationships. (Summary taken from Themes: Short Films for Discussion), by William Kuhns. "Have I Told You Lately That I Love You?" is a very grim spoof on the deterioration of personal communication in a technological age. The film opens in the bedroom; the man and wife sleep as the radio blares. Finally he gets up for work, and all that is heard are the mechanical sounds that surround him: the electric shaver, the teakettle, the radio on the highway. Once in town, everything is automatic: elevator, doors; he never seems to have to encounter people. His work stretches the irony; he talks quite a bit, but over an intercom or telephone, and about forms. The point seems to be made that we don't communicate with people anymore, but with machines". (Summary taken from Themes). Both of these films involve the closeness or lack of it in our interpersonal relationships and should spark some interesting discussions.

The teacher will then move into a discussion on love between men and women. The teacher might use the various pictures on love in the book, The Family of Man to stimulate thought. Since some young people are so moved by Rod McKuen's love poetry, any of his albums might be played successfully at this time: "The Sea", "The Sky", and "The Earth"; Stanyan Street and Other Sorrows might be used for more poems. Carole King's album "Tapestry" examines love in several ways also.

Carl Sandburg's poem "Honey and Salt", (See appendix of this unit) has many ideas about what love is and carries through the idea implied by the title that love is both sweet and difficult. Students would probably like this one because it is not overly sentimental.

"The Kiss" by Sara Teasdale is a short poem, (see appendix to unit) focusing on the idea that first love does not always fit our dreams and expectations.

Since one of our purposes in this unit is to help prepare young people for the future, some of Lois Wyse's poems might be used here. They are a blending of the romanticism and realism of married love and appeal to the general public due to their uncomplicated style and language. They are not too mature or sophisticated for high school students.

NOTE: Take up stenciled poems to be run off for Day 13.

Days 13 and 14:

Each student briefly presents a love poem of his choice after he gives other students a copy. This might best be done informally with everyone (including each speaker) seated in a big circle. If he has the record to go along with it, this would make the presentation more interesting. The primary thing to be interested in here is the student's individual response, and what attitude the poem expresses about love. Students should be encouraged to react to each other's poetry. Hopefully at the end of this activity students will realize that there are many ways of looking at love.

NOTE: At the end of day 13 give out Babbitt books to brighter students to read. Give others a choice between I Am Third and The Peter Pan Bag. Those not reading Babbitt will be required to read another short book to be assigned later. The group reading Babbitt will do a paper.

On Day 14 assign the short story "Two Soldiers" by William Faulkner in the Adventures in American Literature.

Day 15:

Discuss "Two Soldiers" in terms of the many examples of interpersonal relationships in the story. The questions in the book at the end of the story are quite good.

NOTE: Assignment: Students are to write down in "Dear Abby " form their most pertinent problem with others. They are not to sign their names to these so that they will have more freedom to be perfectly honest. This could be done in class on Day 15 if time permits.

Day 16:

Read "On the Sidewalk Bleeding", Voices 3 (p.103). Without any discussion of the story, show the film, "The Detached Americans", Mass Media Ministries for $10.00. "The film opens with the incident of the slaying of Kitty Genovese while 38 citizens watched from their windows without helping. 'I didn't want to get involved,' was the typical reply. When caught, the murderer said that he figured nobody would do anything to help. The situation seems incredible. Yet it happened. 'When she called to one she knew', Harry Reasoner says, 'he never answered her'. When it was all over, they (the spectators) all went back to bed". (Summary taken from Themes.)

If you feel that your classes need more than twenty minutes to read the story, perhaps it should be assigned as homework on Day 15 or the film should not be shown until Day 17. A paper or a discussion of the film and the story might be a good follow-up activity. Students should be able to compare and contrast the two and perhaps might like to discuss which was more effective in "speaking" to them.

Day 17:

Students divide into groups of four to discuss stenciled "Dear Abby " problems as the teacher moves from group to group taking ideas to share with each one. Use only about fifteen or twenty minutes for this activity. Assign the students to pick one of the problems to write an Abby response for homework. Use the last thirty-five minutes to have group presentations on the two books I Am Third and The Peter Pan Bag. The groups could do a panel discussion, a skit, or any other sort of teaching technique that they feel the class will learn from and enjoy. They are to be the teachers for a day.

Day 18:

Read the section "Judging Character" preceding "Mother in Mannville" in the Voices 3 (p. 424.) You may or may not want to use the practices following this section. It helps the slower learner sometimes to go over difficult words in a selection before he reads it. It is suggested that the teacher always do this. The following are some words that the teacher might need to put on the board and discuss with the students before they read: "subterfuge, predicted, instinctive, communion, anomalous". You might want to focus this discussion around the idea of why Jerry lied about having a mother. Why is that particular interpersonal relationship so important to us? What can a person do who has no mother to fill the need for mother love?

Day 19:

Show the film "A Tender Game" (Brandon Films, Inc., or Contemporary Films, Inc., $7.50). It is a seven minute animated film concentrating on the ideas of how love changes lives and how the "outside world" reacts to these changes. The film fits in with our discussions and readings on love between a man and woman. The students might enjoy discussing the verisimilitude (or lack of) in the film and comparing and contrasting it to current portrayals of love in movies, best-sellers and magazines. It should serve as a good introduction to My Darling, My Hamburger also.

After the film discussion all the students who did not read Babbitt, but instead read either I Am Third or The Peter Pan Bag will be introduced to their second required book. The teacher might want to divide the books by sexes or she might want to let them choose which of the books they would rather read. The choices are My Shadow Ran Fast by Bill Sands and My Darling, My Hamburger by Paul Zindel. The first book is a true story about a young boy whose parents are too busy with their careers and social life to take time to guide and love their son in his childhood and adolescent years. He gets into trouble with the law as he attempts to rebel against his loveless home. His offenses become increasingly serious in nature until he finally ends up at San Quentin. There a wonderful interpersonal relationship between Bill Sands and the prison warden develops which gives Bill Sands the courage to fight his way back and become a useful contributor to society. This book is popular with both boys and girls but seems to be especially effective with boys who dislike reading. _My Darling, My Hamburger_ is a frank handling of the joys and fears involved in adolescent friendships and in boy-girl relationships. This one might possibly appeal more to girls than to boys.

It is suggested that the teacher give the students Days 20-26 to work on these books. She can decide for herself how to best divide class discussion time among the _Babbitt_, _My Shadow Ran Fast_ and _My Darling_, _My Hamburger_ reading groups. While she is discussing with one group, the other two could have a reading day.

While the students who read _I Am Third_ and _The Peter Pan Bag_ look at the new choices _My Darling_, _My Hamburger_ and _My Shadow Ran Fast_, the group reading _Babbitt_ will meet and discuss the book and paper topics will be given out. It is suggested that the teacher help the students discover the traditional institutions discussed in the book such as: religion, marriage, sex, technology, economy, civic organization, drinking, education, and politics. After the students have thoroughly studied these ideas and noted pages of quotes which helped to explain these ideas, hand out the following paper topics and help these students choose one to write on. Papers will be due on Day 26. A complete study of Babbitt as a person interacting with others needs to be completely understood before the students attempt to write their papers.

A. George F. Babbitt is at the beginning of the book, a middle class conformist. Because of his friendship with Paul and his realization of the monotonous life he leads, he begins to change and approaches nonconformity. In a paper, discuss the life Babbitt leads and how he attempts to make his life meaningful. Discuss the outcome of his attempts to make his life meaningful. Discuss the outcome of his attempt to change. You might wish to use some of the following characters in your discussion: Myra Babbitt, Paul Reisling, and Tanis.

B. Compare the use of civic organizations in Babbitt's day of the 1920's to civic organizations today. Mention in your discussion how Babbitt views the purposes of the organizations compared with your views of those organizations he belonged to. Compare the purposes of the organizations in the 1920's with those civic organizations we have today. Before you begin this paper, it is suggested that you visit such organizations and talk with both members and non members to obtain a view of social clubs today.

Day 27:

Evaluation Day - The individual teacher can best decide how she wants to evaluate at this point. She might want to test, she might want to require papers, she might want to use study guides answered in class with the students using the books. She may also want to consider in her final evaluation the class participation of each student during discussions.

Day 28:

The class should be divided into two groups. The better readers should be assigned for class work "Maypole of Merry Mount" by Nathaniel Hawthorne (available in most American literature anthologies) and the less able reader, "The Outcasts of Poker Flat" (Adventures in American Literature, or use the play form which is somewhat simpler.

Day 29:

The two groups will have separate discussions on the class work from the day before with the teacher sitting in part of the time with each group. For the remainder of the period, the whole class should participate in a teacher led discussion as she encourages them to discover the relationships among all the reading, activities and films as they relate to the overall unit.

After the discussion, it might be a good idea to show and discuss the film "Neighbors" (10 minutes; Contemporary Films, Inc., $6.00 or by Trans-World Films, Inc., $5.00) This is an allegorical film showing how dissension grows between men and sometimes leads to war.

Day 30:

Read "A Horseman in the Sky" in Themes and Writers, p. 196. This story shows what war can do to kill the relationships between people - even those between a father and son. The students probably read the poem, "The Man He Killed" by Hardy in tenth grade. These two are closely alike in theme so they might enjoy having it read aloud to them again. The two could then be discussed in terms of the following question: When ^{1} your beliefs and ^{2} your family and friendship ties come in conflict with each other, which is more important?

Day 31:

EXTRA CREDIT: Allow anyone who is interested to read The Greening of America by Charles Reich and be ready to discuss with the class the book on Day 47.

Read and discuss "The Other Foot" by Ray Bradbury in the _Voices 3_, p. 15. This story centers around the idea of relationships between the races. Brainstorm for the types of prejudice: racial, religious, economic, educational, regional, etc.

Out of the following five books, the teacher assigns or the students choose one or more to read. These books hopefully will help students gain more of an understanding about prejudice. The teacher may want to use study guides, group discussions, panels, role playing, projects, etc., to accompany the reading of the book. These books are as follows:

> _Black Boy_: The autobiography of Richard Wright who grew up in the South alienated not only from whites, but also from his own family and other blacks is appropriate for all ability levels.
>
> _The Chosen_ by Chaim Potok: a novel about two young boys, one an Orthodox Jew and the other a Conservative Jew, and their friendship with each other, their relationship to their fathers, their problems in growing up. An excellent book which is not difficult reading at all but which seems to appeal more to better readers and to girls.
>
> _Huckleberry Finn_ by Mark Twain: this book fits into the unit mainly through the relationship between Jim and Huck as, Huck begins to see Jim as a human being with dignity and worth rather than as chattel. Suitable for all levels of ability.
>
> _Of Mice and Men_ by John Steinbeck is a study of a very close relationship between two men. Both men are in their late 20's. One is mentally retarded. The mentally retarded man loves to hold soft things.

Because of this need, he finds himself in constant conflict. The two men travel from ranch to ranch as work hands. The ranch hands often make fun of the mentally retarded man. Because the two men love and need each other, they are able to face the conflicts of life. This novel is suitable for slow to average learners.

Malcolm X is an autobiography which looks into the changing life styles of anaggressive young man. You follow Malcolm through his life at Harlem where he involves himself in pimping, pushing, etc.; his prison days when he becomes a Muslim; his preaching days; and his trip to Mecca where he learns that all men are equal. In studying this you will be analyzing a man's reaction with society and his growth intellectually and emotionally.

Days 32-45:

These days can be used to work with the books any way you decide.

Day 46:

Evaluation Day

Day 47:

Students who read all or parts of The Greening of America will discuss with the class and show how Reich's ideas about human relationships fit into this unit.

Day 48: Culmination

Show the film "The Assembly Line" (35 minutes, Brandon Films, Inc. or Mass Media, Inc., $15.00). This film "Raises valuable questions about the human person, his right for love, our world's treatment of him, and the crucial need for community in our country". (Themes, Short Films for Discussion). Ask if students know anyone in the adult world who seems as miserable as Eddie does with his job and his relationships with other people. It might be meaningful to discuss how a person like Eddie could add meaning to his existence.

Day 49:

Show the film "The Pusher" (17 minutes. Brandon Films or Mass Media Ministries, $10.00). This film is about competition in the ugliest sense of the word. The catalogue, Themes, Short Films for Discussion, says of it: "In relation to a unit on human relations or sensitivity to others, a film like "The Pusher" can be almost invaluable".

Day 50:

Two games are available which are extremely effective in promoting closer human relationships. They are a game called "Sensitivity" and one called "Insight" (available from Billy Arthur's Hobby Shop in Chapel Hill for $8.00). Both games should be played in very small groups to be most effective. "Insight" is recommended more highly.

ENRICHMENT ACTIVITIES:

The full length films which follow might be used at some point in the unit:

"The Heart Is a Lonely Hunter"
"Charley"
"To Kill a Mocking Bird"
"If"
"Fahrenheit 451"
"Rachel, Rachel"
"A Raisin in the Sun"
"Lilies of the Field"
"To Sir With Love"

The following T. V. shows might be critically viewed:

"All in the Family"
"My Three Sons"
"Love American Style."
"Love of Life"
"Return to Peyton Place"
"Marcus Welby, MD."
"Ironsides"
"The Brady Bunch"
"Hallmark Hall of Fame"

The Panel of American Women from Chapel Hill, Durham area might be asked to speak on the prejudices they have faced. You might call Mrs. Sandy Marks for information at 929-1628 in Chapel Hill.

Mrs. Thelma Lennon from the State Department might be asked to come speak on some area related to family planning.

A psychologist might be asked to speak on interpersonal relations or something that is appropriate for the unit. Allow students to make suggestions for topics.

Invite parents to sit in on discussions.

A local rabbi might be used as a consultant when The Chosen is read.

Suggested Field Trips:

1. Tree-House in Chapel Hill which has been established for run-away teenagers.
2. Family Service on Parrish Street in Durham which is available for young people who have problems with their families.

SUGGESTED READING FOR THE TEACHER

1. Books and the Teen-ager Reader by G. Robert Carlsen Bantam
2. The Angel Inside Went Sour by Esther Rothman, Bantam
3. The Naked Children by Daniel Fader, Macmillan
4. Untaught, by Ken Macrorie, Hayden Book Company
5. Hooked on Books by Daniel Fader, Berkley
6. Contact unit on Maturity published by Scholastic Book Services, Inc.
7. Teaching the Novel in Paperback by Margaret Ryan, Macmillan Company
8. Future Schock by Alvin Toffler, Random House
9. The Greening of America by Charles Reich

ELEVENTH GRADE BIBLIOGRAPHY

BASIC TEXT BOOKS

Adventures in American Literature (Harcourt, Brace)
American Literature: Themes and Writers (Webster, McGraw-Hill)
Voices in Literature, Language, and Composition, 3 (Ginn)

SUPPLEMENTARY PAPERBACKS AND HARDBACKS

A Pocket Book of American Short Stories (Washington Square Press)
The Family of Man (Museum of Modern Art)
Stanyon Street and Other Sorrows (by Rod McKuen) (Random House)
Babbitt by Sinclair Lewis (Signet)
I Am Third by Gale Sayres (Bantam)
The Peter Pan Bag by Lee Kingman (Dell)
Future Shock by Alvin Toffler (Bantam)
My Darling, My Hamburger by Paul Zindel (Bantam)
My Shadow Ran Fast by Bill Sands - Signet - Paperback
The Greening of America by Charles Reich (Bantam)
Black Boy by Richard Wright (Harper and Row)
The Chosen by Chaim Potok (Fawcette World)
The Adventures of Huckleberry Finn by Mark Twain (Signet)
Of Mice and Men by John Steinbeck (Bantam)
Malcolm X by Malcolm S (Evergreen)

RECORDS

"The Sea" by Rod McKuen \
"The Sky" by Rod McKuen > Warner Brothers Records
"The Earth" by Rod McKuen/
"Tapestry" by Carole King - Ode Records (Columbia)

MAGAZINES:

"Marriage Experiments", Life, April 28, 1972
"Dropout Wife, Life, March 17, 1972
"New Marriage Styles, Time, March 20, 1972
"What You Should Know Before You Marry", Seventeen, February, 1972
"What Has Happened to the American Family?" Better Homes and Gardens, February, 1972

"Dr. Rubin Answers Your Questions about Alternative to Marriage", McCall's, February, 1972
"Can This Marriage Be Saved?", Ladies' Home Journal, monthly
"What Is a Family?", Scope, November 29, 1971

FILMS:

"Satan's Choice" Contemporary Films
"A Chairy Tale" Contemporary Films
"Have I Told You Lately That I Love You?" Mass Media Ministries
"The Detached Americans" Mass Media Ministries
"Neighbors" Contemporary Films and Trans-World Films
"The Assembly Line" Brandon Films and Mass Media Ministries
"The Pusher" Brandon Films and Mass Media Ministries

TENTH GRADE BIBLIOGRAPHY

TEXTBOOKS

Adventures in Appreciation, Loban and Holstrom
Encounters, Carlsen, Tobalt, Alm

BOOKS

Afro-American Literature: Drama, Adams, Conn, Slepian (Houghton Mifflin Co.) 1970, pp. 1-98

PAPERBACKS

A Raisin in the Sun, Lorraine Hansberry (New American Library - Signet or Mentor)
Death Be Not Proud, John Gunther (Perma-bound)
A Separate Peace, John Knowles (Bantam and Dell)
That Was Then, This Is Now, Sue Hinton (Dell)
To Kill A Mocking Bird, Harper Lee (Perma-bound)
Mr. and Mrs. Bo Jo Jones, Ann Head (Signet)
Tuned Out, Maia Wojciechowska (Dell)
The Red Car, Don Stanford (Scholastic Book Services)
Flowers for Algernon, Daniel Keyes (Bantam)
Lilies of the Field, Wm. E. Barrett (Popular Library)
Narrative of Frederick Douglas, Douglas (Signet)
The Greening of America, Charles Reich (Bantam)
Willow Hill, Phyllis Whitner (Scholastic Book Services)
Old Folks Christmas, Henry Gilfond (American Plays for Reading Series)

FILMS:

See eleventh grade unit except for the following:

"1000 Cranes", LINC
"Night and Fog", LINC
"Memorandum", Contemporary Films, Inc.

MAGAZINES:

See eleventh grade unit

GAMES:

"Body Talk", at Billy Arthur's Hobby Shop at Eastgate in Chapel Hill, for $6.00
"Insight", available at Billy Arthur's for $8.00
"Sensitivity", manufactured by Buzza

CATALOGUES:

Themes: Short Films for Discussion by William Kuhns (George A. Pflaum, Publishers, Inc., 38 West Fifthe Street, Dayton. Oho, 45402).

ADDRESSES FOR FILM COMPANIES USED IN THIS UNIT:

Brandon Films
% CCM Films Incorporated
34 MacQuesten Parkway, South
Mount Vernon, New York, 10550

Contemporary Films
Princeton Road
Hightstown, New Jersey, 08520

LINC
Durham, N. C.

Mass Media Ministries
2116 N. Charles Street
Baltimore, Maryland 21218

Trans-World Films
332 S. Michigan Avenue
Chicago, Illinois 60604

APPENDIX

Minority group:

A group differing from the predominant section of a larger group in one or more characteristics (as ethnic background, language, culture, religion) and as a result often subjected to differential treatment and especially discrimination -- the constitution protects the rights of individuals and minorities.

Did you know that you could be in a minority group? All of us are members of one or another.

If you are a Christian, you are in a minority in the world.

If you are a white Caucasian, you are in a minority in the world.

If your parents are over 30 years of age, they are in a minority group in America.

If you like asparagus, you are in a minority group.

If you are a Republican, you are in a minority group.

If you want to be an architect or a home economics teacher, you are in a minority group.

If your parents completely understand you, you are in a minority group.

If you like all of your teachers, you are in a minority group.

If you were a senior at Southern High School, you would be in a minority.

So, you see, each of us is involved in a minority of some kind, yet we each, every single one of us, has something to contribute to our culture. But would you like to be considered just like everyone else in your group? Would you like for everyone to think that you were just like all of your friends? That is a mistake we often make - we stereotype others. Remember that each person is an individual in any group.

What is a stereotype? It is something repeated or reproduced without variation. It is something conforming to a fixed or general pattern, lacking individual

You are a stereotyping when you say:

"All teachers are mean and ugly"
"'They' are all alike"
"Those Republicans are all reactionaries"

From stereotyping comes prejudice.

Prejudice (taken from the words "to prejudge") - (remember the story "The Split Cherry Tree" in which Pa prejudged the professor until he got to know him)

1. preconceived judgement or opinion
2. an opinion against something without just grounds or before sufficient knowledge
3. an irrational attitude of hostility directed against an individual, a group, a race or their supposed characteristics

BUT FROM GETTING TO KNOW ONE ANOTHER COMES UNDERSTANDING

APPENDIX

Name ____________________

DIRECTIONS: Beside each number and descriptive word, place the letter of the group which you associate with the words or phrases numbered 1-20. You may use more than one letter in a blank if you wish. This is to be done very quickly. You should put down your first reaction.

GROUPS

A. Cuban American
B. Mexican American
C. Jewish American
D. American Indian
E. White Protestant American
F. Japanese American
G. Chinese American
H. Afro American (Am.Negro)
I. Puerto Rican American
J. Roman Catholic American
K. All
L. None

DESCRIPTIVE WORDS AND PHRASES

1. School drop-out
2. Lazy
3. Uses poor English
4. Musically talented
5. Poorly dressed
6. Good dancer
7. Tight with his money
8. Poor
9. Rich
10. Untrustworthy
11. Good athlete
12. Shrewd businessman
13. Very religious
14. Often in trouble with the law
15. Make good politicians
16. Intellectually inferior
17. Cruel
18. Above average in brain power
19. "pushy"
20. Always cheerful and gay

Honey and Salt by Carl Sandburg is deleted due to copyright restrictions

APPENDIX

THE KISS

I hoped that he would love me,
    And he has kissed my mouth,
But I am like a stricken bird
    That cannot reach the south.

For though I know he loves me,
    To-night my heart is sad;
His kiss was not so wonderful
    As all the dreams I had.

-Sara Teasdale

APPENDIX

INTERPERSONAL RELATIONS IN A BOMB SHELTER

You are home from college on Christmas vacation. You have brought your psychology professor with you and have invited eight of your friends over for an informal discussion with her. There is a repairman at your house fixing the air-conditioner. The radio happens to be on in the background while you are talking with your friends and your professor. Suddenly you hear a shrill blast from the radio, and an announcement warns you that a plane from the Soviet Union is about to drop a bomb over the city - you must flee to your fall-out shelter. You, your friends, your professor, and the repairman have just entered the shelter when a deafening blast shakes the ground. The bomb has been dropped, and for forty nerve-racking minutes you can get nothing but static on your shelter receiver. The announcement is flashed that your city has been completely demolished, and it will be certain death for anyone to venture out of a shelter for at least a month because of radiation in the atmosphere. Those who did not have access to a shelter are already dying. With another warning not to leave the shelter for at least a month, the announcement ends, adding that it is the only such announcement to be made. In the silence that follows you realize that you are now completely out of touch with the outside world, and that you must somehow manage to live in the shelter for a month with the stored provisions. The complication arises when you discover that the shelter contains only enough provisions for six people for a month - if all eleven of you remain in the shelter the provisions will last only two weeks, then all of you will die eventually. After a short discussion you all agree that the only sensible solution is for six to remain in the shelter - the other five will have to take their chances on the outside in order for six to survive. Everyone agrees that since it is your fall-out shelter, you will be the one to decide who goes and who stays. You will not be allowed to make a generous sacrifice by being one of the ones to leave. You must stay, and you must choose five others to remain with you. You must accept this situation as a fact. You are staying; do not concern yourself with which are your "best" friends. Be sure to take into consideration each individual's good and bad points. What can he or she offer the group? What particular problems would he or she present to the others? In choosing the other five, do

APPENDIX
Interpersonal Relations in a Bomb Shelter (cont'd)

not over look your own strengths and weaknesses. Remember that they are to survive and must not only be of value to you during this month, but also to the world which lives.

The ten others beside yourself among whom you must choose are as follows:

1. Mary - your psychology professor who is several years older than the others - the others all respect her judgement - she understands human nature - she has already settled an argument between Don and Hazel.

2. Hazel - studied home economics and nutritional diets - is "sexy" and attractive - has a practical knowledge of rationing food - is a good cook and could make meals appetizing, but is efficient to the point of being very "bossy" - tends to get on peoples' nerves.

3. Alberta - has a brilliant mind - she is now a graduate assistant researcher on radiation - an excellent scientific knowledge, but has been pampered all of her life by wealthy parents and is a bit spoiled and selfish.

4. Laura - is a literature major - had read very extensively and writes very well - had already entertained and diverted the group with a book she has just finished.

5. Nancy - is Chet's wife - has a pleasant personality, but is very nervous - the reason for her nervousness is that she is seven month's pregnant.

6. Chet - Nancy's husband - is a medical student with two years of study behind him - has had three years in a camp as medical director - his father is a doctor, but Chet won't remain in the shelter unless his wife may also stay.

APPENDIX
Interpersonal Relations in a Bomb Shelter (cont'd)

7. Jack - is the mechanic who was repairing the air-conditioner - has a practical knowledge of mechanics, is an expert in such matters as air filters, purifiers, oxygen tanks, etc., - has had no college, is dull, shabby, gets on everyone's nerves - is constantly trying to snatch food and stuff himself - does not realize the necessity of self-control.

8. Paul - a young minister - is easy going, calm, optimistic - has great faith - his presence is reassuring to the others - he had learned to remain calm, however, because he is a diabetic - would need special treatment - is easily tired, excitement makes him tired and faint.

9. Joe - a Negro football player - the star center of the college team - is highly respected, everyone seems to like him - was the only one strong enough to lift the metal disk off the shelter door to allow them to enter - has proved to be a peace-maker by parting Chet and Jack when Jack upset the oxygen tank accidentally and Jack had to reset it again properly.

10. Don - the gay, romantic type - very handsome, plays the guitar. sings, has a good sense of humor, cuts up - sometimes to the point of being a wolf - has already offended Hazel by being "fresh".

NOW YOU CHOOSE!

The Individual and Society: A Literature Unit for the Twelfth Grade

Prepared by:

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The Individual and Society: A Literature Unit for the Twelfth Grade

We have chosen to arrange our unit around the theme of the Individual and Society because we feel that the high school senior is at a point in his life when he is most concerned with how he is going to fit into society after he graduates. He must begin to consider whether he will pursue further education, get married, get a job, move out from his parent's home, register to vote, and similar questions. The literature has been chosen not only for its historical and literary importance but also because we feel that it raises questions vital to students at this level and will interest and involve them in an exploration of ideas.

See Objectives next please (!), p. 328.

Suggested Time Plan

We intend this work as a resource unit - a gathering together of as many materials as possible to use in exploring a particular theme. Each teacher may use the material as he sees fit. We originally intended the unit to be used as a semester (18 weeks) course, but it could be extended to a full year's course, or selections could be used in a shorter nine weeks course. We have subdivided the unit into two parts, because we feel that there is a natural break in the material. The schedule below is intended as only one possibility.

Unit: The Individual and Society

- Part I: Exploration of the theme in the Literature of the past (9weeks)
  - A. Greek roots (3 weeks):
    - Plato's Republic (in *The Story of Philosophy*)
    - *Antigone*
    - *Lysistrata*
  - B. The Individual Conscience (3 weeks):
    - *Saint Joan*
    - *A Man for All Seasons*
  - C. Social Criticism through Satire (3 weeks):
    - *Gulliver's Travels*
- Part II: The theme in Twentieth Century Literature (9 weeks)
  - A. Ibsen plays (2 weeks)
  - B. *A Handful of Dust* or *Looking Backward* (2 weeks)
  - C. The totalitarian society (2½ weeks)
    - *1984*
  - D. Thefrightening future (2½ weeks)
    - *Brave New World*

TOTAL: 18 weeks

(A teacher could also use materials in this unit to devise a unit on utopian literature, using Plato's *Republic*, More's Utopia, Looking Backward, Too Near the Sun, 1984, Brave New World, etc.)

"Suggested activities" are presented with each sub-unit, but these are not intended as proscriptive or in any way limiting. They are intended to give the individual teacher a variety of activities to choose from.

Twelfth Grade Resource Unit - The Individual and Society - Objectives

1. To provide a coherent thematic literature unit based upon comparative studies which related to the needs of the 12th grade student in specific and meaningful ways.

2. To develop moral and spiritual values through the study of Western Literature.

3. To stimulate the students into thinking about their own society in a critical way and to awaken an inquisitive spirit and a search for individuality.

4. To acquaint students with a sampling of great literature of the past - in a generally chronological order - as a framework for their exploration of the theme.

5. To give students experience in a variety of media and literary genres : drama (tragedy and comedy), essay, biography, novel, satire, allegory, recordings, films.

6. To give the students a better understanding of their world and its problems.

7. To develop more tolerant attitudes towards different points of view.

8. To expose the students to the idea of a "utopia" both in fiction and in actual experiments (such as contemporary communes).

9. To examine the author's role as social critic (through satire in Swift, realistic moral drama in Ibsen, allegory/fable in Orwell, etc.)

10. To bring the students to a realization of the power of literature as a tool of social criticism and social change.

11. To discuss the role of government in society - philosophically as well as realistically.

12. To examine the whole question of individuality in society.

a. How should a society deal with a person who refuses to go along with the majority? (This will be explored in such figures as Joan of Arc, Sir Thomas More, Thoreau, Winston Smith in *1984*, Nora in *A Doll's House*, Antigone, and modern dissenters like Joan Baez, Angela Davis, the Berrigan brothers, others).

b. What happens when the individual conscience comes in conflict with the state?

c. What individual needs or wants should/can/must be sacrificed for the general welfare of the society?

d. How does this issue relate to the students' lives now? Who wants to risk ostracism by not conforming?

e. Is what often passes for "non-conformity" merely an acceptance of a different set of mores?

13. To foster an awareness in the students of the subtle ways in which social pressures shape each individual (not only explicitly imposed - laws and customs - but also subconsciously imposed through mass media, advertising, propaganda, and the generally induced fear of being different).

14. To promote in the student not only an awareness of his society but also a desire to participate in it and perhaps to change it.

15. To provide writing and speaking activities in which:

    a. the student examines himself and his role in society (as it now is and how he views it in the future);

    b. the student learns to find, read, interpret, review, summarize, criticize, and report on a literary work and to identify parallels between the literature and the student's own experience;

    c. The student increases his vocabulary and learns basic research and bibliographic skills in both primary and secondary sources;

    d. the students learns to participate effectively in *organized* group discussions.

PART I. Exploration of the themes in literature of the past:

A. Greek Roots

In a world of ancient despotism and misery, Greece came alive to give freedom of mind and spirit to mankind. The Greek influence is indelibly imprinted upon the Western world of today, both through their miraculous achievements - in art, literature,architecture, government - and through the methods by which they achieved their greatness.

The chief characteristic of Greece was the freedom of thought and reason promoted by the Greeks. It is this very concept upon which our culture is based today. The joy of living, to rejoice in the beauty and wonder and exultation and even sorrow of life,was a fundamental characteristic of the Greeks. But with the joy of life came the overwhelming desire to explore and discover with the mind. To discuss, to reason, to enjoy the pursuit of knowledge were an outgrowth of the Greeks' freedom to think and to speak their thoughts.

Religion had its specified and limited place in Greek life, but it did not bind men in ignorance and fear. While the Egyptians looked to death for life's only joys, the Greeks revered life itself, and through reasoning and a deeper faith came to find a joyous life was to be lived fully from day to day.

It is because of our heritage from the Greeks that students need to explore the great thinkers of the past, to examine their way of life as carefully as possible, and then to continue to correlate and evaluate the literary world in a meaningful way so that they may get to "know" themselves.

The search for identity of the "individual" is not a new idea. Man has endeavored to find his place in society for centuries, and perhaps further exploration through the world of literature will afford enlightenment in our world of chaos.

1. Readings

   *a. Plato's "Utopia", The Story of Philosophy, by Will Durant

   Context includes the ideal society.

*These selections considered essential to the unit.

*b. Sophocles' Antigone

Antigone prepares us for the essence of tragedy, alienation, individuality, and nonconformity which we will explore in later literature.

*c. Aristophanes' Lysistrata

In Lysistrata the "War Establishment" was mocked by "women's" liberationists" in the Greek society.

d. Aristophanes, The Clouds (Alternative comedies from book may be used)

In this comedy Aristophanes attacks Socrates and thereby attacks the new movement in education led by the sophists and their influence on the young.

e. Plato, "The Death of Socrates." in text Western Literature, p. 241. Article from the Phaedo.

f. Hamilton, Edith, "Witness to the truth", Western Literature, p. 234.

2. Other readings and suggested activities

a. Group Discussion:

(1) Socrates as perhaps the greatest thinker of ancient times, teacher of Plato.
(2) Plato, selections from The Republic as a base for our democracy. Picture of the ideal state, etc. (Keep in mind that Socrates was the teacher and Plato was the recorder)
(3) Aristotle, pupil of Plato - scientist and philosopher.

b. Group study of The Oedipus Trilogy based on the myth of the House of Thebes.

(1) Consider an adaptation of Oedipus Rex as a modern soap opera, or perhaps a video tape presentation.

c. Group or individual reports based upon the following outside readings:

   (1) Aristotle's theory of tragedy, The Poetics.
   (2) Arthur Miller's "Tragedy and the Common Man."

d. Written or oral project.

   (1) Reinterpret any Greek myth you choose according to your own view of Twentieth Century Man.
   (2) Present an original myth.

e. Have students adapt a modern script of Antigone for presentation in the classroom, or try a western script.

f. Group Discussion or individual reports on The Apology, by Plato. Approx. 30 pages. This context includes Socrates' trial for his life before the 500 Greek citizens. This speech is considered to be one of Socrates' greatest speeches.

g. An interesting possibility to explore with the above selection: Ask several students to reinact the episode as a dramatic skit for entire class. Or, if possible, have one student present a one man show.

h. Crito, by Plato. This selection concerns Socrates' stay in jail while awaiting execution. The dominant thought among his disciples was an escape attempt. Socrates answers with his basic philosophy. The same type of group activity mentioned in previous suggestions may be tried. (Oral interpretation, or several group members)

i. Phaedo, by Plato. This selections concerns Socrates' last hour on earth. Assign the last four or five pages which tell in detail Socrates' last thoughts before his execution. An extremely moving presentation can be delivered by one or several students.

j. The Republic, Book V on the position of women in Plato's "Utopia".

k. The Story of Philosophy, by Will Durant. Probably the teacher will not want to assign the whole book. The first three or four chapters present an informal introduction to Greek ideas. Within these are excerpts from Socrates, Plato, and Aristotle.

l. Antigone, by Anouilh. Compare and contrast Sophocles' Antigone with Anouilh's Antigone.

m. As a concluding evaluation of this unit try the following idea:

Have students select from a given list of characters a group that will be invited to a large banquet. Tell the students that they must place these selected characters around an oval banquet table. First of all a host and hostess must be chosen. Complete justification of placements must be given. This project may be written or oral.

Questions to be considered are:

(1) Why the Host?
(2) Why the Hostess?
(3) Why the placement of each character? Contrast? Similarity? Motivation?
(4) Final rapport or dissention at conclusion of banquet?

n. A-V materials will be included in general bibliography at the end of the unit.

o. Questions for investigation of Antigone

(1) What is the central conflict?
(2) Around whom is the conflict built?
(3) Which character is the most interesting?
(4) Can we consider Creon and Antigone as extremists? Defend your answer.
(5) Consider and deveop the following thematic ideas:

    (a) Public necessity vs. private good
    (b) Love and hate
    (c) Men and women

(6) Is Creon a tyrant?
(7) Who is the tragic hero?
(8) Contrast Ismene and Antigone (Ismene gives the reader a third point of view)
(9) Relate the significance of the following quotation:

Creon: "Let us then defend authority
and not be ousted by a girl.
If yield
We must - then better yield to
a man, than have
It said that we were worsted by
a woman."

B. The Individual Conscience

INTRODUCTION

Each selection in this unit presents the dilemma of an individual who chooses to set himself apart from the crowd because of a steadfast belief which the society as a whole will not accept. They are all real historical figures, though their stories may have been fictionalized. They represent a variety of historical periods, cultures, and beliefs: St. Joan, Sir Thomas More, Thoreau, Gandhi, and modern American protestors. But they all share an adamant non-conformity, a refusal to allow their beliefs to be swayed by political winds or popular opinion. Discussion of their lives will continue a thread that began with Antigone - the idea of the individual who willfully pits himself against the Establishment, knowing that his actions may well bring about his death.

An attempt should be made to get the student to examine his own values in light of the conformity/individuality theme - to clarify the terms "individual" and "conformist" and to see that the two terms are not direct opposites.

1. Readings

*a. Shaw, Saint Joan (drama) - a twentieth century Irishman's retelling of the trial of Joan of Arc. (Penguin paperbacks)

*b. Robert Bolt, A Man for All Seasons (Scholastic Book Services TK 1198) - the conflict between Sir Thomas More and Henry VIII on the question of Henry becoming head of the Church of England.

*c. Paul Roche, "A Meeting with Gandhi" (article in Western Literature, pp. 700-709) - or any other presentation of the life and ideas of Gandhi.

d. Lawrence and Lee, The Night Thoreau Spent in Jail (drama) - an excellent introduction to Thoreau's life and ideas. Many of the lines are straight from Thoreau's books. It is a humorous and forceful play - full of personality - and Thoreau is a perfect example of a non-conformist at odds with society.

e. Suggested parallel reading (or substitute texts)

(1) Blumenfeld, Sacco and Vanzetti (Scholastic) - Two professional anarchists were arrested in 1920 for the murder of a paymaster and a payroll guard in Massachusetts; victims of a "Red Witch Hunt."

Finally condemned in 1927 on vague and contradictory eye-witness accounts. Book consists predominantly of pictures

(2) Anouilh, Beckett or T. S. Eliot's Murder in the Cathedral for an examination of the martyrdom of Thomas A. Beckett.

(3) Martin Luther King, Jr., Why Can't We Wait (Signet) - a famous spokesman's "Letter From Birmingham Jail."

(4) Joan Baez, Daybreak - autobiography of the famous folksinger and nonviolent protester. Good chapter on her pacifism.

(5) Thoreau, "Civil Disobedience" (essay)

(6) W. H. Auden, "To an Unknown Citizen" (poem in Western Literature, p. 638)

(7) William Melvin Kelley, A Different Drummer (Anchor) - a novel by a young Negro writer depicting events in a "mythical" Deep South state of Willson in June, 1957, when for a very complex set of reasons all the Negroes leave the state. The book presents its story from different points of view: the white liberal, the black exploiter, the decent white middle class, and the revolutionary black individual. Recommended by AEP Paperbacks.

(8) Lynn Hall, Too Near the Sun (Dell paperbacks) - This novel is based upon the true story of Icaria, a mid-ninteenth century commune founded by a colony of Frenchmen seeking to establish a perfect society based on socialistic ideals. As such it fits well into the "utopian" thread of the course. The reason we have included it here is the main theme of the novel involves a 17-year-old boy who feels his individuality limited by the stringent rules of Icaria. (Voting members of the society determine everyone's occupation and marriage partner for the good of the group). Written

for adolescents, the novel is fairly easy reading.

(9) Kurt Vonnegut, Jr., "Harrison Bergeron" (short story in Vonnegut's *Welcome to the Monkey House* collection) - a short, satirical science fiction story about a future American society where everyone is equal - that is, no one is better than anyone else - and to assure this, people of ability are appropriately handicapped (artificially, by the order of a special government agency) to prevent indididuals from becoming superior.

(10) Arthur Daigon and Ronald T. LaConte, eds., *Dig U.S.A.* (Bantam paperbacks) - has a good chapter called "Dissent or Conformity""

2. Suggested Activities and Approaches

a. As a motivating activity for the unit, the teacher might try this role playing situation:

Call a small group of students (up to four) together and ask them to leave the room for a few minutes with the task of devising an argument *in favor of* a particular cause. This cause should be one that the students can relate to and should be a generally popular cause - or at least one that most students would support. Choose the cause to fit the students; it may be of global interest ("Russia, China, and the U. S. should sign a treaty banning any further development in nuclear weapons"), or intramural ("The lunch period should be extended to one hour and students should be allowed to leave school." "The English requirement for graduation should be abolished," etc.). Similarly, choose the students carefully; they should be fairly articulate and fairly popular with the other students and should operate well under social pressure. Give them about fifteen minutes to complete the task.

After the students leave, tell the rest of the class that they are all to become actors in an improvisational drama. When the "committee" returns, the rest of the class is to react negatively to everything the committee members say. Class members must find logical rebuttals when possible but they will also be allowed to attack the personalities of the "minority" - call them "stupid" or "radical" or "silly". (Be careful here that the situation doesn't get out of hand). You might then spend the 15 minutes that the committee is gone trying to second-guess the committee and come up with counter argument.

When the committee returns, ask them to make their report and sit back and watch the fireworks. Don't let things get too abusive and stop if someone gets really upset. Generally the committee members will begin to "smell a rat," but hopefully not before they have felt some twinges of "persecution". Allow the role-playing for about 15-20 minutes and spend the remainder of the period talking about: (1) what it feels like to be cut down for one's beliefs (and further to be in a minority), (2) how it feels to "persecute" someone who supports an unpopular cause, (3) how and why this sort of thing happens in society-at-large.

Ask the class if they know of any people who have been persecuted by a society (or a government) for their beliefs. The list should be diverse: Jesus and Socrates might be the first ones - all should be discussed. (Why were they persecuted?)

If the students have heard of Joan of Arc or Thomas More, fine. If not, suggest them. Follow up by assigning one of these works to be read.

b. Saint Joan

(1) What is a heretic? Can we identify any modern day heretics?

(2) Present the conflict in Saint Joan as a multi-leveled: Joan alone vs. society, Catholicism vs. Protestantism, nationalism vs. feudalism.

(3) Look for evidence of propaganda in Shaw's Preface.

(4) Assign research (to an individual or group) on the real Joan and compare this with Shaw's treatment of her.

(5) Compare Joan and Antigone.

(6) Contrast the prince in Saint Joan with Antigone, Oedipus, Ismene, or Joan herself.

(7) Compare Shaw's version of the story with Anouilh's The Lark or Maxwell Anderson's Joan of Lorraine.

c. A Man for All Seasons

(1) Fill in the general historical background of the play for the class - perhaps by referring to Anne of the Thousand Days (Literary Cavalcade, October, 1970) or The Six Wives of Henry VIII (recent TV series).

(2) Have the students check the historical accuracy of the characters and compare with Bolt's presentation.

(3) In Act I (p. 20) the Common Man defines a saint. Does More qualify?

(4) Study the conversations between More and Wolsey and between More and Henry.

(5) Discuss the passage in which More emphasizes his escape from martyrdom: (Act II. p. 73 -"God made the angels ...")

(6) Discuss the role of the Common Man as a kind of one man Greek chorus.

(7) Open-ended writing assignment: comment on the following statement by the Common Man: "...just don't make trouble - or if you must make trouble, make the sort of trouble that's expected."

(8) The Common Man remarks, "Better a live rat than a dead lion." Discuss and debate.

(9) More has been called the "English Socrates." Why is this label appropriate?

(10) Read More's *Utopia* and compare it with Plato's *Republic*.

(11) Dramatize key scenes from the play.

(12) Deliver a "sermon" on "The Courage of One's Convictions" in keeping with More's character.

(13) As More, deliver a lecture to a group of college rebels who have recently caused a disturbance at the college.

d. General activities for the unit.

(1) Are martyrs heroes or fools? (Debate or discussion)

(2) Compare *A Man For All Seasons* with the recent movie *Billy Jack* (especially the end of the movie where Billy decides to submit to legal processes for the general good of the Indians rather than to selfishly and proudly bring about his own martyrdom).

(3) Role-play a courtroom scene of the Supreme Court reviewing the case of More, Joan, or Thoreau.

(4) Compare Gandhi's idea of "passive resistance" to Thoreau's "civil disobedience" and research their influence on such modern figures as Joan Baez (*Daybreak*) and Martin Luther King, Jr. (*Why We Can't Wait*).

(5) Read and discuss Auden's poem "The Unknown Citizen" as a contrast to the "rugged individuals" of the unit: "...he held the proper opinions for the time of year ... Was he free? Was he happy? The question is absurd. Had anything been wrong we certainly should have heard."

(6) Compare the case of Sacco and Vanzetti to that of Sir Thomas More.

(7) Group Work assignment (2-3 days)

(a) Present this hypothetical situation:

"In a surprisingly unanimous decision last night, the local school board voted to reverse the generally permissive trend of education in this county by requiring short hair on all boys. In addition they re-established a dress code for girls declaring miniskirts and hotpants taboo for school wear.

"As students operating in this system, you are naturally upset about this decision. You decide to do something."

(b) Now divide the class into groups of 4 or 5 students. Have them explore channels of changing this situation by assigning each group a "guiding light" - Antigone, Joan, Sir Thomas More, Thoreau, Gandhi, Joan Baez, Angela Davis, Jane Fonda, Abbie Hoffman (or whichever ones you have studied).

(c) Have the students draw up a "battle plant" - a list of tactics they would use to impress the Board with their beliefs. (one class period)

(d) Next day, have each group report to the class. Compare their tactics. Vote on the most effective seeming course of action. If time permits, act out a confrontation between the winning group and the school board.

C. Social Criticism through Satire

INTRODUCTION

The main thrust of this section of the unit is Swift's Gulliver's Travels, a good tool for introducing social satire because students are generally familiar with the book and find it interesting and fun to read on the surface. An attempt should be made to get the students beyond their initial fascination to an awareness of the universal application of the novel and further to an understanding of Swift's 18th century targets (that the book was intended to expose hypocrisy and satirize specific individuals and social conventions). Hopefully the students will realize the effectiveness of satire as an instrument of social criticism.

Swift covers a wide variety of topics which have relevance for today's students: politics, education, law, marriage, parenthood. Book IV raises some very disturbing thoughts about the nature of man (seen as a bestial Yahoo in the land of supremely rational, horse-like Houyhnhnms).

Students should also become involved in sampling contemporary satire - through magazines, recordings, TV, and film - in understanding the sources and targets of the satiric mode.

1. Readings and Materials

   *a. Jonathan Swift, *Gulliver's Travels* (the Holt, Rhinehart, & Winston paperback is especially recommended for its footnotes and introduction by J. F. Ross)

   *b. Swift, "A Modest Proposal" (*Western Literature*, pp. 710-716)

   c. Recordings

      (1) David Frye, *I Am the President* and *Richard Nixon, Superstar*

      (2) Orson Welles, *The Begatting of the President*

      (3) Vaughn Meader, *The First Family Album* (about JFK, for historical interest)

      (4) Tom Lehrer, several albums, good satirical songs.

      (5) Lily Tomlin, *This is a Recording* - spoof of the phone company, etc.

      (6) You may also want to investigate racial satire - via the albums of Flip Wilson, et al. - Lenny Bruce (a controversial figure, recently the subject of a Broadway play), Bob and Ray, and others.

   d. Magazines

      (1) *Mad* - good clean fun
      (2) *National Lampoon* - outrageous humor - use with discretion
      (3) Esquire and the *New Yorker* - occasionally

      (4) Art Buchwald's syndicated newspaper column

(5) the political cartoons of Jules Feiffer

e. Waugh's A Handful of Dust is also a satire and could be used here to contrast with Swift. (See Part II, section B of this unit for suggested activities with this work.

2. Suggested Activities

a. Fill in biography of Swift for the students so they can better understand his political purposes in Gulliver's Travels.

b. Major points of discussion

(1) Book I attacks people who misuse power. Book II shows the involvement of the ordinary man in the viciousness of Book I. Book III satirizes learned men because of their inability to correlate brains with what really matters. Book IV focuses on the vanity, greed, and beastiality of man (Yahoos) in contrast to creatures of pure reason.

(2) Why is Gulliver a good narrator for Swift's purposes?

(3) How does Swift's humorous emphasis on the difference in size between Lilliputians and Europeans become an instrument of Swift's criticism of the actual world? How does humor serve the satiric purpose?

(4) Note the description of the king of Lilliput and contrast with world leaders of the past and present.

(5) What comment does Swift make on political parties by having the chief difference between those in Lilliput a matter of the height of their heels?

    (6) What standards are used to measure men's greatness in Gulliver's Travels? What parallels do you see with our "real" contemporary standards of greatness?

    (7) What is Swift's final attitude toward man? Take into account the Yahoos of Book IV and keep in mind that Gulliver's opinions are not necessarily Swift's own.

c. Have students choose characters from various portions of the book and portray them for the rest of the class.

d. Adapt one or more scenes for presentation on the stage. (Good for group assignment.)

e. Have a mock debate between a Houyhnhnm and a Yahoo (presided over by Gulliver). Let students choose initially which side they favor by sitting on the appropriate side of the room. As the debate progresses, let students switch sides if a particular debater makes a good point.

f. Have students (singly or in groups) write a short satire on a contemporary issue in the manner of Swift.

g. Discuss the characteristics of satire. Some leading questions might be:

    (1) What is the purpose of satire?
    (2) How is satire accomplished? Humor, irony, sarcasm?
    (3) How do we distinguish between comedy and satire?
    (4) Does satire deal with types or individuals?
    (5) Does satire show man in society or man alone with himself with God?

h. Listen to recorded examples of modern satire and compare it with Swift. What are the main targets of satire today?

i. Have a group of students make a bulletin board of recent cartoon satire, thematically arranged.

Note: The Durham County office has a set of transparencies on satire.

Part II: Exploration of the Theme in Twentieth Century Literature

A. IBSEN

INTRODUCTION

Called the "father of modern drama" and one of the primary forces of the realistic movement in literature, Ibsen is a good starting point for exploring the theme of the individual and society in the twentieth century. In the plays we have chosen, the general subject is the relation of the individual to his social environment. Ibsen was a critic of his own hypocritical society, and his plays are amazingly relevant today. In two of these, *A Doll's House* and *Ghosts*, he attacks the artificiality of marriage as a self-inhibiting institution. In addition, he explores the problems of heredity, pollution (*Enemy of the People*), and orthodox religion vs. freethinking.

1. Readings

    a. from *Four Major Plays by Ibsen* (Bantam),
        *A Doll's House (1879)
        *Ghosts (1881)
        *An Enemy of the People (1882)

    b. Suggested parallel reading

        (1) Matthew Arnold, "Self Dependence" (poem)

(2) Shaw, *The Quintessence of Ibsenism* (good for teacher background materials)

(3) Joseph Addison, "Party Patches" and "The Coquette's Heart" (essays - the latter is available in *Western Literature*, p. 545)

(4) Daniel Defoe, "The Education of Women" (essay)

(5) Lorca, *The House of Bernarda Alba*

(6) Synge, *In the Shadow of the Glen* (one-act play

other "rebellious" women

(7) recent articles of Women's Liberation, such as:
"Women Arise," *Life*, September 4, 1970
"The 'Woman Problem'" - a three part series in *Life* beginning August 13, 1971.
and especially pertinent to *A Doll's House*: "*Drop-out Wife*" in *Life*,

2. Suggested Activities

a. *A Doll's House*

(1) Major points of discussion:

(a) Is marriage an "evil tyranny?" Discuss Ibsen's attitude towards marriage and women. (Women are not just playthings; Nora is forced to assert her dignity as an individual)

(b) Does a person have a right to do as Nora did?

(c) What is the significance of the title?

(d) Are duties to husband and children more sacred than responsibilities to oneself?

(2) Dramatize scenes between Nora and Torvald.

(3) Relate through role-playing (round table discussion, for instance): Antigone, Lysistrata, Creon, Defoe, Addison, Joan, Nora, Ibsen, Ms. Alving

(4) For outside reading in essays: How do Defoe's ideas differ from Addison's?

(5) Compare the rebellious women in *The Shadow of the Glen*, *The House of Bernardo Alba*, and *Antigone*. Ask three students to study the main character in each play which vividly depicts the "rebellious woman". Then have each student through oral interpretation, present the most significant scene which expresses the theme of the rebellious woman.

(6) Group assignment: Make a bulletin board of current Women's Lib issues.

b. *Ghosts*

(1) Major points of discussion

(a) "Despite Ibsen's disclaimer, *Ghosts* can be viewed as a sequel to (*A Doll's House*). It is unmistakenly the playwright's answer to the orthodox moralists who condemned Nora for walking out on her husband and children. Mrs. Alving is a Nora who stayed ...Both plays examine in different ways the price a woman has to pay for the assertion of her individuality and freedom." (Block and Shedd, eds., *Masters of Modern Drama*) - Discuss this proposition with the students.

(b) *Ghosts* appears to be a "slice of life" in many ways - realistic dialogue, observation of the unities, believable characters - but it is also a highly contrived work of art.

(c) The meaning of "ghosts" in the play and the whole question of the influence of the past.

(d) Is Ghosts a tragedy?

(2) Have students read The Wild Duck and compare with Ghosts in terms of man's need for certain illusions (there is an apparent contradiction in Ibsen's stance in the two plays).

(3) Have students rehearse and act out situations from Ghosts.

(4) Rewrite (or role play) Ghosts as a Peyton-Place melange-of-characters soap opera.

c. An Enemy of the People

(1) Brief summary: a doctor discovers the medicinal waters of this little Norwegian town are polluted, but the townspeople refuse to close the local baths. He denounces them for their greed and is condemned as "an enemy of the people."

(2) Major points of discussion

(a) Which comes first - loyalty to family, to principles, or to the community? Compare with A Man for All Seasons.

(b) Ironically, self-interest is ultimately best served by subordinating selfish personal and family concerns to the welfare of the total community.

(c) Agree or disagree? Democratic society moves forward only because of the course, vision, and the example of the enlightened minority willing to discard what is outmoded or corrupt. Conversely, the unrestrained majority is only too ready to limit individual liberty, free thought, and needed change.

(d) Consider logic and persuasion in the action of the play - faulty reasoning, irrationality, different tactic of persuasion, the effectiveness of these tactics, defense of the doctor's "discoveries".

(e) Students should see the doctor's move from ignorance and naivete to greater enlightenment. They need to identify his ideals in the first of the play (which he is forced to abandon as the action unfolds), such as

a. Scientific facts carry weight and speak for themselves.
b. Individuals operate out of disinterested motives.
c. Credit will go where credit is due.
d. Society honors reason and truth.
e. Free men have the right to say anything they wish in public, regardless of who is offended or what is attacked.

(f) What elements take on symbolic significance? Baths connote phsical and moral pollution; note the mayor's hat and stick in Act III and the frequent use of animal imagery in Acts IV and V, especially the distinction between "cur men" and "poodle men".

(3) Trace the repetitive use of key words as "truth", "public opinion, majority", "poison," "self-government" throughout the play and arrive at some conclusion on the question, "Does Ibsen believe in democratic government?"

(4) Discuss or research for incidents in which facts have been withheld from the public to insure material profits or to retain positions or to win powerful offices. Note political candidates who reveal only half-truths and almost any brand of advertising (the buyer is distracted from the real issue).

(5) Compare Stockman with contemporary persons who have fought corporate practice in the name of consumer protection.

B.

NOTE: There are two options at this point in the course. Either choice fits well into the continuity of the unit. The teacher should choose the one he feels most comfortable with in terms of his own emphases in the course.

A Handful of Dust returns to the satirical mode, with sharp criticism of moral deterioration of the 1920's. As such, it provides an effective bridge to Part II-C (the totalitarian society).

Looking Backward was written in 1887 and looked forward to the year 2000 in its description of an ideal socialistic society in America. As such, it ties in with other "utopian" works in the course and lays a good foundation for an examination of what went wrong with the communist dream in the next section.

B-1: The early twentieth century Wasteland: A Handful of Dust

INTRODUCTION:

Evelyn Waugh's A Handful of Dust (1934) is concerned with the deterioration of morals so characteristic of the twenties in Britain. He specifically satirizes the vices of the British upper class. Since he felt that the aristocratic class was the cultured class which had to transmit the finer cultures of civilization, he was more aghast at the degeneration of this society. In A Handful of Dust, a lost civilization is epitomized, for these people have lost insight to the world around them. More importantly, the characters do not have the ability to find a meaning for existence.

1. Readings

    *a. A Handful of Dust
    b. Decline and Fall (1928) - short novel included in the same Dell paperback as AHoD.
    c. T. S. Eliot's "The Waste Land"
    d. Sinclair Lewis, Babbit
    e. Miller, Death of a Salesman

2. Suggested Activities

    a. Have a student or a group read and report on Eliot's "The Waste Land" - the source of the epigraphy of Waugh's novel - or at least on the most pertinent sections.
    .... I will show you something from
        either Your shadow at morning

striding behind you
Or your shadow at evening rising
to meet you;
I will show you fear in a handful
of dust.
(Eliot)

B. The boredom, sentiment, and trivia of the [illegible] society is significantly displayed in this passage from the novel (p.121).

"What is it, Jock? Tell me quickly, I'm scared. It's nothing awful, is it?"
"I'm afraid it is. There's been a very serious accident."
"John?"
"Yes."
"Dead?"
He nodded.
....She sat down on a hard little Empire chair against the wall, perfectly still her hands folded in her lap, like a small well-brought up child introduced into a room full of grown-ups.
She said, "Tell me what happened? Why do you know about it first?"
"I've been down at Hetton since the week-end."
"Hetton?"
"Don't you remember? John was going hunting today."
She frowned, not at once taking in what he was saying.
"John...John Andrew...I...Oh thank God..."
Then she burst into tears.

In this passage, Brenda exclaims a sense of relief in the revelation that her son, John Andrew, is dead - not her lover, John Beaver.

Students generally react very strongly to this scene. Use it to bring up a discussion of the values of the characters.

C. Major points of discussion

(1) Which character is the most sympathetic and why?

(2) In _A Handful of Dust_, attempts are initiated to restore the splendors of the past. React to this.

(3) Comment on this selection. Mrs. Beaver comments on a recent fire, "No one (was hurt) I am thankful to say, except two house maids."

[illegible] what sense are Boston and London both wastelands?

(5) Do their opinions really say about "London's gay life"?

(6) How does Waugh react to the long-lived Establishment?

d. Write a character sketch of Mrs. Rattery.

e. Role-playing situation: Brenda and her psychiatrist. Analyze the conflict and suggest ways in which she might overcome her problem.

f. Have students bring in pictures of the "beautiful jet set people" within the aristocratic society (Jackie Onassis, Charlotte Ford, et al.) Good discussion should stem from these real life people. Discuss some of the following ideas:

(1) Are these people really "beautiful"?

(2) Why do they need the constant travel and frequent divorce?

(3) Compare Waugh's British society with our present Jet Set society.

B-2: The Utopian Novel in America: _Looking Backward_

1. Readings

*a. Edward Bellamy, _Looking Backward_.
A Bostonian goes to sleep in the year 1887 and wakes up in 2000. A new America is explored - all income is received from the state in the form of credit cards; all boys and girls have a college education suited

to their needs; there is no want.

b. Too Near the Sun (see previous summary in section I-B)

c. Research on other real socialistic societies in U. S. History.

2. Suggested Activities.

a. For good motivating activities for the study of a utopia, refer to Gladys Valcourt Gaumann, "A Year of Utopia," English Journal, February, 1972. Ms. Gaumann has some excellent ideas about getting students to work with setting up their own utopia.

b. What criticisms does Bellamy make of his society while setting up the society of 2000?

c. Have any of Bellamy's predictions/recommendations come to pass today?

d. Have the students write about a day as they would spend it in the society of Looking Backward.

e. Research the effect Looking Backward had on American society around the turn of the century.

C. The Totalitarian Society and the Individual

INTRODUCTION - A totalitarian society requires individual freedoms to be sacrificed for the good of the group. What begins as a Marxist dream of a perfect society ends in Stalinist repression. How did this betrayal occur? What place can an individual have in a society that seeks to control every aspect of life?

1. Readings

   *a. George Orwell, *1984* - perhaps the most dramatic literary example of the individual in a totalitarian society. Satirical, prophetic, and frightening, it probes much deeper than merely opposing a specific historical government. It has application to any government that seeks to control every aspect of man's being.

   b. Orwell. *Animal Farm* (in *Western Literature* text) - well known allegory/fable of the Russian revolution. Treats many of the same themes as *1984* in a more accessible narrative.

   c. Richard Crossman, ed., *The God that Failed* - Six well known intellectuals tell why they accepted, then rejected Communism - articles by Arthur Koestler and Richard Wright are especially recommended.

   d. Suggested parallel reading or substitute texts

      (1) *Lord of the Flies* (Golding) A group of English school boys are abandoned on an island. Forced to establish a society, they choose a democratic form of government, but soon they are drawn toward accepting a savage dictatorship.

(2) William Butler, The Butterfly Revolution. Very much like Lord of the Flies: the story of a boys' totalitarian society created within a summer camp resort. What begins as a temporary "fun" revolution ends as a brutal, forceful projection of dictatorship. Easier reading.

(3) Ken Kesey. One Flew Over the Cuckoo's Nest. The society is a ward in a mental hospital, the authority figure is Big Nurse, and the individual is Randle Patrick McMurphy. A beautiful and moving novel about an individual fighting for his sanity and life in a totally repressed situation. Recommended for mature readers.

(4) THX-1138 (Warner Brothers feature film) - a striking film about a future computer-controlled world. Hero forgets to take his prescribed drugs, falls in love, and is arrested for "drug evasion and sexual perversion" Much along the lines of 1984 except this one has an optimistic ending.

2. Suggested activities

a. Main points of discussion of 1984

(1) The society of 1984 has been called a "negative Utopia." From your knowledge of earlier utopias, what is your opinion?

(2) What is doublethink?

(3) What is Winston's crime? (not as simple as it sounds)

(4) Why isn't Winston merely vaporized?

(5) Describe Winston's "rehabilitation."

(6) Describe the quality of life in 1984 (and ask yourself if we are headed there).

b. Find examples of doublethink in our own time (more guns to bring about peace; a freer society through tighter controls; advertising).

c. Make a list of Orwell's neo-logisms in *1984* and define them.

d. Compare *Animal Farm* and *1984* as to intent, theme, and treatment.

e. Examine *Animal Farm* and *1984* and compare the techniques of propaganda present in each.

f. Discuss Newspeak (maybe even try writing a paragraph of it). Pay particular attention to Syme's theory that by limiting the number of words, they are limiting the thought process itself.

g. Make a bulletin board of contemporary pictures or articles illustrating how "1984 is already with us."

h. Using as many novels as you have read from this section, attempt to answer the question, "Why does man often choose to live in a totalitarian society?"

i. Show the short film "*The Hand*"(see AV list) and compare it with *1984*.

j. Examine a variety of magazines ads and commercials for subconscious "brainwashing."

D. The Frightening Future

INTRODUCTION

1984 show us the horrors of the not-too-distant future that have a potential in the present. Huxley's *Brave New World* extends our future horizons to 2532 A.D. and forces us to think about the effect of the advancement of science on human individuals. These and other novels show us where we might be headed and warns us against such "advancements" in society. Also, most importantly for our theme, each of these societies does everything it can to eliminate individuality.

1. Readings

   *a. Aldous Huxley, Brave New World. Knowledge is power - who controls and uses knowledge wields the power. Overpopulation leads to economic insecurity and social unrest, which in turn forces greater government control. Concentration of power by a few may lead eventually to regimentation.

   b. Suggested supplementary reading or substitute texts.

      (1) Anthony Burgess, A Clockwork Orange. Source of the controversial film. Depicts a violent society of the near future. Main character is a rogue who is imprisoned for murder and reconditioned (to deprive him of his violent urges) via a "Pavlovian" technique for a return to society.

      (2) Philip Wylie, LA-2017 (a TV script published in Literary Cavalcade, February, 1972). This work warns about future results of environmental pollution if man does not clean up the environment, especially the air. The setting is underground Los Angeles in the year 2017. The publisher of Howards Publication is projected into the future after the world has been destroyed by poisonous gases. The government is totalitarian as a result of limited space, air, and provisions. Play is written with producer's directions.

(3) Alvin Toffler, Future Shock. (nonfiction) The author explores the patterns of change affecting the human side of tomorrow; a social criticism; several chapter divisions and subdivisions. Unlike Huxley, Toffler believes advanced technology will produce variety and diversity in everything from consumer goods to life styles.

2. Suggested Activities

a. Read selection on the family in Future Shock, (chapter 11) Solicit discussion.

b. Read recent articles on "life control"
- "The Crucial Math of Motherhood," Life, May 19, 1972
- "Taking Life in Our Own Hands," Look, May 18, 1971
- "The Marriage Experiments," Life, April 28, 1972
- "Boy or Girl - Would you choose Your Baby's Sex?", Parents, November, [illegible]
- "Science, Sex and Tomorrow's Morality," Life, June [illegible], 1969

(Good motivation exercise for realizing the contemporary relevance of Brave New World.)

c. Give some background information on Huxley and the society at the time he wrote the book.

d. Major points of discussion of Brave New World

(1) What is Bokanovsky's process of production?

(2) What are the social strata in Brave New World? Why do they exist?

(3) Explain the use of "Ford," plus the significance of such names as Marx, Lenine, Benito, and the reason for

Pavlo's name in "Infant Nurseries - Neo-Pavlovian Conditioning Rooms."

(4) What are the forms of persuasion?

(5) What is soma? Why is it necessary?

(6) What is the function of sex in BNW?

(7) Contrast Bernard Marx and Helmholtz.

(8) Contrast the view of the Savage before he visits BNW and at the beginning of his stay here and later.

(9) Examine closely the arguments between Savage and Mond in chapters 16 & 17.

(10) In what ways is the ending pessimistic?

e. Discussion or debate topics

(1) Is our society guilty of a double sex standard? Should there be laws governing adultery, divorce, homosexuality, etc.?

(2) Is modern science incompatible with God?

(3) Do members of a society need limitations imposed upon them in order to have a comparatively peaceful, orderly existence?

(4) Mond states, "Every change is a menace to stability." Agree?

(5) Is "built-in obsolescence" good for the economy?

f. Ironically, according to Mond, the Savage proclaims the right to be unhappy by wanting individualism, or the right to choose. Explain.

g. Compare and contrast BNW with 1984 and/or Plato's Republic.

h. What is meant by Zero Population Growth? Research this topic and have the students debate pros, cons, and methods of achieving it.

i. Write a sleep teaching lesson for future Epsilon street cleaners or for any caste you choose.

j. Write an informal essay on"Why I Would (or would not) like to live in Brave New World."

k. In BNW, everyone talks in bromides: "A gramme is better than a damn." "Ending is better than mending". Choose three of these and discuss their significance. What does the universal use of bromides tell you about the society? (You might also try writing a few bromides that apply to your specific set of values)

Supplementary Audio - Visual Aids
(arranged by units)

I-A. Greek Roots

1. Films

The Age of Sophocles (EBE* - color, 30 minutes, rental: $11.50 for a three day period).

The Character of Oedipus (EBE - color, 30 minutes, $11.50 for 3 days).

Plato's Apology: The Life and Teachings of Socrates (EBE - 30 minutes, $11.50 for 3 days).

The Greeks: In Search of Meaning (LCA* - 26 minutes $30.00) Contains scenes from Antigone, Lysistrata, and the life of Socrates.

2. Sound Filmstrips

Antigone and the Greek Theater (Scott, Foresman & Co., Atlanta, Ga. 30305, - $14.10) - Contains excerpts from Anouilh's Antigone, narration & filmstrip of Antigone & the Greek Theater, and Antigone by Sophocles.

The Drama of Classical Greece. Part I: Origins and general characteristics of tragedy; leading plays of Aeschylus, Sophocles, & Euripides. Part II. Characteristics of old and new comedy; plays of Aristophanes and Menander; the influence of Greek drama. (EAV - 15 RF - 935, LP & 2 filmstrips $20.00).

3. Recordings

Trial of Socrates (includes Apology & Crito) 3 - 16 rpm LP's (GI 604 $3.95 from Audio Book Co., 4220 W. Jefferson Blvd., Los Angeles, California 90016.

Plato - Apology (Caedmon * TC - 2050, 2 LP's $13.00).

Aristophanes' Lipistrator (Caedmon TRS - 313, 2 LP's $14.00).

*addresses given at end of this list.

B. The Individual Conscience

1. Films:

-Conformity (CBS-TV Productions, rental $12.50 from Carousel Films, 1501 Broadway, N.Y., N.Y., 10036). Narrated by Harry Reasoner. Includes the McCarthy debacle, Newsreels of Hitler and Germany's fantastic allegiance to him.

-Hypothese Beta (7 minutes, color/animation, rental $12.50 from Contemporary Films, Inc., 330 W. 42nd St., N.Y., N.Y. 10036). Begins as a pleasant cartoon teasing audience with the beauty of non-conformity. Quickly shifts to an ending weighted with death and destruction.

-Galileo: The Challenge of Reason (LCA, 26 minutes, rental $30.00).

2. Sound filmstrip

-Protest Writing (2 sound filmstrips, $30.00 from Educational Dimensions Corp., Box 488, Great Neck, N.Y., 11022). American protest from Thomas Paine to Rachel Carson and Dr. Martin Luther King, Jr.)

3. Recordings

-Saint Joan (Shaw) - Caedmon TRS - 311, 4 LP's $27.00

-Synge, Riders to the Sea and In the Shadow of the Glen. (1 LP - SA - 743 $5.95 from Spoken Arts, 1150 Wilmette Ave., Wilmette, Illinois).

C. Gulliver's Travels

1. Recordings

-Gulliver's Travels (Caedmon TC - 1099, 1 LP $6.50) Voyage to Laputa and The Houyhnhnms.

-Gulliver's Travels (Caedmon TC - 2053, 2 LP's
$13.00). Voyage to Lilliput. abridged.

-Gulliver's Travels, The Modest Proposal,
Epitaph, & other writings (MGM-ARC - E-3620
$5.98) Alec Guiness Reads. MGM Records
1540 Broadway, N.Y., N.Y. 10036.

II.-A. Ibsen

1. Films.

A Doll's House (from EBF)
Part I - 33 minutes, $11.50
Part II - 28 minutes, $10.50

2. Recordings

-An Enemy of the People (Arthur Miller's adaptation; includes a discussion with Miller). - Caedmon - TRS - [illegible] 3 LP's - $20.50.

A Doll's house (Caedmon) TRS - 343. 3 LP's
$20.50)

Encyclopedia Britannica Educ. Corp.

Rental library:
Regional Manager
James Reaud
North Hills Office Mall
Suite 236,
Raleigh, N. C. 27609.

Learning Corp. of America

% Ken Murray
2304 Dickinson Ave.
College Park, Maryland 20740

Caedmon Records
461 Eighth Ave.
New York, N. Y. 10001

APPENDICES

Supplementary books in use in Durham County

Grade 8:

American Folklore and Legends
Anna and the King of Siam
The Big Wave
A Book of Teenage Tales
Buffalo Bill
Cheaper By the Dozen
Court Clown
Davy Crockett
Dino and Other Plays
Fifteen Mysteries of the Sea
The Good Earth (AT)
Goodbye, Mr. Chips
The Illustrated Man (AT)
Incredible Journey
Jesse Stuart Reader
Loneliness of the Long Distance Runner (AT)
Midsummer Night's Dream
O'Henry's Short Stories
Old Yeller
Oliver Twist
On Target
The Outsiders
Poe's Tales of Mystery
Poetry I
Reflections on the Gift of a Watermelon Pickle (Selections)
Rush for Gold
Sabre Jet Ace
Scholastic Literature Units: Frontier; The Family
Scope: Reading I
Scope: Reading II
Shane
So Big (AT)
Stars in My Crown
Stories for Teenagers
Stories to Remember
Teenage Tale, A,B,C,
And Then There Were None

Supplementary books in use in Durham County (cont'd)

Grade 9:

15 American One-Act Plays
Andromeda Strain (AT)
Anthology of Verse by American Negroes
The Bridge at Andau
Bridge Over the River Kwai
The Bridges at Toko-Ri
The Contender
Count of Monte Cristo
Courage (Scholastic Literary Unit)
David Copperfield (AT)
Death Be Not Proud (AT)
Hard Times
The Heart Is a Lonely Hunter (AT)
The Horsemasters
In Cold Blood
Light in the Forest
Loneliness of the Long Distance Runner
Lost Horizon
The Miracle Worker
Moments of Decision (Scholastic Literary Unit)
Mythology
A Night to Remember
Prince and the Pauper
Profiles in Courage
Requiem for a Heavyweight and Other Plays
Romeo and Juliet
The Sea Gulls Awoke Us
Short Stories II
Stories for Teenagers: Book 2
Street Rod
To Kill a Mocking Bird (AT)
Turn of the Screw (AT)
West Side Story
Word Wealth Junior
You Would If You Loved Me

Supplementary books in use in Durham County (cont'd)

Grade 10'

A Bell for Adano
Anthology of Negro Poetry
Best Short Stories by Negro Writers (selections)
Best Television Plays
Bless the Beasts and Children
Bridge of San Luis Rey (AT)
A Connecticut Yankee
Darkness at Noon (AT)
Death Be Not Proud
Diary of Anne Frank
Flowers for Algernon
The Good Earth
50 Great Short Stories
Green Mansions
The Hobbitt
Idylls of the King
I Know Why the Caged Bird Sings
Illustrated Man
I Never Promised You a Rose Garden
A Journey of Poems
Julius Caesar
King and I
A Lantern in Her Hand
Lilies of the Field
Lord of the Flies
Member of the Wedding
Mirrors - Scholastic Unit
Oedipus the King (AT)
Old Man and the Sea
The Pearl
Personal Code - Scholastic Unit
Point of Departure
Portrait of Jennie
Pride and Prejudice
A Raisin in the Sun
Red Badge of Courage
The Red Car
A Separate Peace
Silas Marner
Survival - Scholastic Unit
Taming of the Shrew
To Kill a Mockingbird
To Sir, With Love
Twelfth Night
Voices II
Walkabout
Willow Hill

Supplementary books in use in Durham County (cont'd)

Grade 11:

All the King's Men
All Quiet on the Western Front
American Tragedy
Anthem
Babbitt
Best Short Stories by Negro Writers (selections)
Best Television Plays (selections)
Billy Budd and Typee
Black Boy
Bridge of San Luis Rey
The Chosen
Contemporary American Drama
The Crucible
The Deerslayer
A Death in the Family
Death of a Salesman
East of Eden
Ethan Frome
Famous American Speeches
Famous Plays of the 1940's
Farewell to Arms
Fifty Great American Short Stories
Four American Novels
Four Short Novels by Melville
Giants in the Earth
Go Tell It on the Mountain
Grapes of Wrath
Great American Short Stories
The Great Gatsby
Great Modern Short Stories
Great Tales and Poems by Edgar Allen Poe
The Heart is a Lonely Hunter
How Green Was My Valley
Huckleberry Finn
Inherit the Wind
In the Zone
The Invisible Man
Joy in the Morning
The Jungle
Look Homeward, Angel
Lord Jim
Main Street
Malcolm X

Supplementary books in use in Durham County, Grade 11 (cont'd)

Moby Dick
Mr. Clemens and Mark Twin
Narrative of the Life of Frederick Douglass
Native Son
No Time for Sergeants
The Octopus
Of Mice and Men
Only Yesterday
Our Town
Ox-Bow Incident
A Pocket Book of American Short Stories
The Reivers
Scarlet Letter
The Sea Wolf
Six Modern American Plays
Spoon River Anthology
They Shoot Horses, Don't They?
Three Famous Short Novels
Travels With Charley
Uncle Tom's Cabin
Voices II
Walden/Civil Disobedience
Washington Square

Grade 12:

Alice in Wonderland
Andromeda Strain
Animal Farm
Anouilh's Antigone
Beowulf
Brave New World
Brothers Karamazov
Canterbury Tales
Canticle for Leibowitz
Carmen, Columba and Selected Short Stories by Merimee
Cry, the Beloved Country
Cyrano de Bergerac
Don Quixote
Edge of Awareness
The Fall
Famous Plays of 1940's (selections)
Far From the Madding Crowd

Supplementary books in use in Durham County, Grade 12 (cont'd)

Four Comedies
Four European Plays
Four Major Plays by Ibsen
Fundamentals of Research Paper
German Stories and Tales
Great English Short Stories
Great Russian Plays
Greek Drama by Hadas
Hamlet
Handful of Dust
Heart of Darkness
Hnery V
Iliad
Infernal Machine
The Inferno
Jane Eyre
J. B.
Johnny Got His Gun
Joseph Andrews
King Lear
A Man for All Seasons
Mayor of Casterbridge
Mourning Becomes Electra
Mouse that Roared
Murder in the Cathedral
My Fair Lady
Mythology
1984
No Exit
Oedipus Cycle
Of Human Bondage
One Day in the Life of Ivan Denisovich
Portrait of an Artist
Portrait of Dorian Gray
Paradise Lost
Power and the Glory
St. Joan
School for Scandal
She Stoops to Conquer
The Shoes of the Fisherman
Story of Philosophy
Stranger in a Strange Land
Taming of the Shrew
Three English Comedies
2001 Space Odyssey

Supplementary books in use in Durham County, Grade 12 (cont'd)

Vicar of Wakefield
Visit to a Small Planet
Wuthering Heights
Yale Shakespeare

World Literature:

Anna Karenina
Anthology of Greek Drama
As You Like It
Crime and Punishment
David Copperfield
Dialogues of Plato
Euripides II
Fathers and Sons
Faust (Part One)
Madame Bovary
Oliver Twist
Pere Goriot
Three Great Plays by Euripides

Novel Course:

Catcher in the Rye
Doctor Zhivago
The Razor's Edge
The Stranger

Supplementary Paperbacks for Resource Units

8th Grade

Black Scenes, Alice Childress
Ghost Stories. Furman

Harlem Summer, Vroman
How Words Change Our Lives, Little
Mystery Stories, Owen

On Two Wheels, McKay
She Wanted to Read: Story of Mary Mcleod Bethune
Soul Brothers and Sister Lou
Story of Phyllis Wheatley
The Me Nobody Knows
Time Machine, Wells

Additional:

Classroom Reading Clinic - Webster Division, McGraw-Hill (one for each junior high)
Come To Your Senses: A Program in Writing Awareness - Scholastic Audio-Visual Materials (one for each junior high)

Supplementary Paperbacks for Resource Units

9th Grade

Now Poetry, Cutler, Hoey and others
Reflections on a Gift of Watermelon Pickle

10th Grade

A Raisin in the Sun
Black Voices
Boy Gets Car
The Cross and the Switchblade
Flowers for Algernon
From Ghetto to Glory
Great Black Americans
Great Black Athletes
Harriet Tubman
Hold Fast to Your Dreams
Just Morgan
Mr. and Mrs. Bo Jo Jones
Narrative of Frederick Douglass
Old Yeller
The Pigman
That Was Then, This Is Now
True Grit
Tuned Out
What's It Like Out There
White Fang

Supplementary Paperbacks for Resource Units

11th Grade

Future Shock
I Am Third
My Darling, My Hamburger
My Shadow Ran Fast
Of Mice and Men
Peter Pan Bag

12th Grade

A Clockwork Orange
A Different Drummer
The Butterfly Revolution
Comedies, Aristophanes
Future Shock
The God That Failed
Gulliver's Travels
Looking Backward
The Night Thoreau Spent in Jail
One Flew Over the Cuckoo's Nest
Sacco and Vanzetti
Too Near the Sun
Utopia
We

Procedures for Ordering County Audio-Visual Materials

HOW TO ORDER COUNTY FILMS:

1. Select your films from the catalog. Do not use the U.N.C. catalog in ordering films from the county office!

2. List the titles of the films you are requesting, indicating the date (a Monday) on which you would like to have the films delivered. Be sure to indicate the date after which you cannot use each film.

3. Turn in your request to the building Audio-Visual coordinator. This is to be done before you leave school on Tuesday for delivery six days later.

4. The building co-ordinator will have your order in the out-going mail no later than Wednesday.

5. All orders will be filled in the A-V office and delivered to your school on the following Monday. Teachers may have full use of the films on Monday, Tuesday, Wednesday, and Thursday.

6. Return ALL (Always - No Exceptions) films to the building co-ordinator prior to the time you leave school on Thursday afternoon.

7. Films will be picked up on Friday morning and will be returned to the County Office for re-distribution the next week.

Overhead Transparency Service:

The Central Audio-Visual Office will prepare in limited amounts transparencies for the overhead projector by either of the three following processes:

Dry heat process
Wet photocopy process
Photo-lift process

When sending in material from which you want transparencies made, please remember the following limitations of the equipment that we use:

Can copy only in 1:1 proportion
    (can neither reduce nor enlarge)
Can produce only black and white projected image
Can cover no larger than a 10" x 10" area
Allow two weeks for completion of work
Can supply no art work

Please give the materials that you want transparencies made from to your building A-V co-ordinator. Write a note to accompany materials, giving explicit directions if you require something other than the simple centering of a copy in a 10" x 10" page.

Equipment:

Request the following as you do films:

Dry Mount Press
Long Lense for Filmstrip projectors
Microprojector
Opaque Projector
Photo-Life Machine
Public Address System (portable)
Tabletalk (projector, filmstrip, and record player
    combination)
Tape recorder (portable)
Transparency maker
Video-tape (should have instruction in use of this
    before actual class use; county office is
    glad to provide the necessary instructions)

Bibliography of Professional References for the Teaching of English (available through the County Curriculum Library)

Curriculum:

Framework for Freedom, Fairfax County Schools, Fairfax, Virinia

High School Departments of English: Guidelines

Ideas for Teaching English, Grades 7-8-9

Knudson, *Selected Objectives for the Language Arts*

Resource Bulletin for Teachers of English, Grade 7, Baltimore

Resource Bulletin for Teachers of English, Grade 8, Baltimore

Resource Bulletin for Teachers of English, Grade 9, Baltimore

Resource Bulletin for Teachers of English, Grade 10, Baltimore

Resource Bulletin for Teachers of English, Grade 11, Baltimore

Squire, *High School English Instruction Today*

12,000 Students and Their English Teachers

Up the Down Spiral with English, Diocese of Cleveland, Ohio

General:

Burton, *Teaching English in Today's High Schools*

Carruthers, *Building Better English Tests*

College Entrance Examination Board, *Freedom and Discipline in English*

End of Year Examinations in English for College Bound Students

Fowler, *Teaching Language, Compsition and Literature*

Green, *Listening and Speaking in the English Classroom*

Bibliography of Professional References (cont'd)

Hook, *Teaching of High School English*. 3rd ed.
Loban, *Teaching Language and Literature*
Teacher's Guide to High School Speech
Wilkinson, *Change: A Handbook for the Teaching of English and Social Studies*

Language:
An Approach to Teaching English Dialects
An Approach to Teaching English Grammar
An Approach to Teaching English Usage
An Approach to Teaching the History of the English Language
Language Programs for the Disadvantaged
Marckwardt. *Linguistics and the Teaching of English*
Postman. *Linguistics: A Revolution in Teaching*
Shane. *Linguistics*
Shanker. *Semantics: the Magic of Words*

Literature:
Bromberg. *Making Literature Lessons Live*
Burton. *Literature Study in the High School*
Chesler, *Role-playing Methods in the Classroom*
Decker, *100 Novel Ways with Book Reports*
Herber. *Teaching Reading in Content Areas*

Bibliography of Professional References (cont'd)

Jenkinson, *Teaching Literature in Grades 7 thru 9*

Mearns, *Creative Power*

Painter, *Poetry and Children*

Rosenblatt, *Literature as Exploration*

Ryan, *Teaching the Novel*

Sebesta, *Ivory, Apes and Peacocks*

Somebody Turned on a Tap in These Kids

Stanford, *Theory and Practice in the Teaching of Literature by Afro-Americans*

Teaching Literature in Grades Ten through Twelve

Media:

Kuhns, *Themes: Short Films for Discussion, and Supplement One*

Schreiber, *An Annotated List of Recordings in the Language Arts*

Whatton, *The Uses of Film in the Teaching of English*

Writing:

Certner, *Getting Your Students to Write More Effectively*

Certner: *Tested Topics and Techniques for Improving Writing*

Corbett and Tate, *Teaching High School Composition*

Corbin, *The Teaching of Writing in Our Schools*

Macrorie, *Telling Writing*

Bibliography of Professional References (cont'd)

Macrorie, *Uptaught*

Macrorie, *Writing to Be Read*

Murray, *A Writer Teaches Writing*

West, *Developing Writing Skills*